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Iconography and style in the statuary of Ramesses II

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Dedication

This dissertation is dedicated to my beloved wife, with her company I joyously stride forward, and our darling Abdallah, who kept things entertaining through the writing process. For my mother whom unending support has made this long journey possible, the soul of my father and for all members of my family in Egypt.

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List of bibliographical abbreviations

<i>ÄA</i>	Ägyptologische Abhandlungen (Wiesbaden , 1960-present) .
<i>AcOr</i>	Acta Orientalia (Leiden then Copenhagen, 1992-present).
<i>ADAIK</i>	Abhandlungen des Deutschen Archäologischen Instituts Kairo.Ägyptologische Reihe (Glückstadt, then Berlin, 1958-present).
<i>AegLeod</i>	Aegyptiaca Leodiensia (Liège, 1987-present).
<i>AnOr</i>	Analecta Orientalia (Rome 1931-present).
<i>ASAE</i>	Annales du Service des Antiquités de l'Égypte (Cairo ,1900-present).
<i>BAR</i>	Biblical Archaeology Review
<i>BdE</i>	Bibliothèque d'Étude (Cairo ,1908-present).
<i>BIE</i>	Bulletin de l'Institut de l'Égypte.
<i>BIFAO</i>	Bulletin de l'Institut Français d'Archéologie Orientale (Cairo, 1901-present).
<i>BMMA</i>	Bulletin of the Metropolitan Museum of Art (New York, 1905-42; NS from vol.1, 1942-present).
<i>BSAE</i>	British School of Archaeology in Egypt (previously ERA to vol.10, 1905; subsequently BSEA from vol.64, 1952). Vols in the ERA and BSAE series cited according to the sequential volume numbering for the entire set and not the annual year. As an example: W.M.F. Petrie, Tombs of the Courtiers and Oxyrhynchos (BSAE/ERA 37; London, 1925).
<i>BSAE/ERA</i>	British School of Archaeology in Egypt /Egyptian Research Account. See BSAE above.
<i>BSFE</i>	Bulletin de la Société Française d'Égyptologie (Paris, 1949-).
<i>CAJ</i>	Cambridge Archaeological Journal (Cambridge, 1991-present).
<i>CASAE</i>	Cahiers. Supplément aux ASAE.

Abbreviations

<i>CdE</i>	Chronique d'Égypte (Brussels, 1925-present).
<i>CdK</i>	Cahiers de Karnak.
<i>CGC(CG)</i>	Catalogue général des antiquités égyptiennes du Musée du Caire.
<i>CHANE</i>	Culture and History of the Ancient Near East (Leiden, 2000-present).
<i>DeMD</i>	The Deir el-Medîna Database, on-line at / http://www.leidenuniv.nl/nino/dmd/dmd.html . DeM Database also used.
<i>EA</i>	Egyptian Archaeology: The Bulletin of the Egypt Exploration Society (London, 1991-present).
<i>ET</i>	Études et Travaux, Travaux du Centre d'archéologie méditerranéenne de l'Académie Polonaise de Sciences.
<i>FIFAO</i>	Fouilles de l'Institut Français d'Archéologie Orientale du Caire (Cairo ,1924-present).
<i>GM</i>	Göttinger Miszellen : Beiträge zur ägyptologischen Diskussion (Göttingen,1972-present).
<i>HÄB</i>	Hildesheimer Ägyptologische Beiträge (Hildesheim, 1976-present).
<i>HÄS</i>	Hamburger Ägyptologische Studien (Hamburg, 1980s).
<i>IA</i>	Imago Aegypti (Göttingen, 2005- present).
<i>JARCE</i>	Journal of the American Research Centre in Egypt (American Research Center in Egypt; 1962-present) Boston.
<i>JEA</i>	Journal of Egyptian Archaeology (London, 1914-present).
<i>JNES</i>	Journal of Near Eastern Studies, (Chicago, 1884-present).
<i>JSSEA</i>	Journal of the Society of the Studies of Egyptian Antiquities.
<i>Kêmi</i>	Kêmi. Revue de Philologie et d'Archéologie Égyptiennes et Coptes, Paris.
<i>KMT</i>	KMT. A Modern Journal of Ancient Egypt, San Francisco.

Abbreviations

<i>KRI</i>	K.A. Kitchen, Ramesside Inscriptions, Historical and Biographical, I - VII (Oxford, 1969-1990).
<i>LÄ</i>	Lexikon der Ägyptologie (7vols; Wiesbaden, 1975-92).
<i>LDA</i>	Les Dossiers d'Archeologie.
<i>MÄS</i>	Münchner Ägyptologische Studien (Berlin, then Munich, then Mainz am Rhein, 1962-present).
<i>MÄSB</i>	Mitteilungen aus der Ägyptische Sammlung, Staatliche Museen zu Berlin.
<i>MDAIK</i>	Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo (Mainz, 1930-present).
<i>Memnonia</i>	Memnonia. Bulletin édité par l'Association pour la sauvegarde de Ramesseum (Cairo/Paris).
<i>MIFAO</i>	Mémoires publiés par les Membres de l'Institut Français d'Archéologie Orientale du Caire, Cairo.
<i>MMAF</i>	Mémoires publiés par les Membres de la Mission Archéologie Française au Caire (Cairo, 1884-96).
<i>MMJ</i>	Metropolitan Museum Journal (New York, 1968-present).
<i>NES</i>	Near Eastern Studies (University of California Publications) (Berkeley, 1963-).
<i>OIP</i>	Oriental Institute Publications (Chicago, 1924-present).
<i>OLA</i>	Orientalia Lovaniensia Analecta (Leuven, 1974-present).
<i>OM</i>	Orientalia Monspeliensia (Leiden , then Montellier , 1979-present).
<i>OrAnt</i>	Orients Antiquus (Rome, 1962-).
<i>Orientalia</i>	Orientalia. Commentarii periodici Pontificii biblici (Rome, 1932-present).
<i>PdÄ</i>	Probleme der Ägyptologie (Leiden, 1953-present).
<i>PM</i>	Porter and Moss, Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, 7 Vols, 1927-1951 (1960-).

Abbreviations

<i>PSBA</i>	Proceeding of the Society of Biblical Archaeology (London, 1879-1918).
<i>RAIN</i>	Royal Anthropological Institute Newsletter (London).
<i>RdE</i>	Revue d'Égyptologie (Paris, then Leuven, 1933-present).
<i>Rev Eg</i>	<i>Revue Égyptologique (Paris).</i>
<i>RT</i>	Recueil de Travaux relatifs à la Philologie et l'Archéologie Égyptiennes et Assyriennes (Paris, 1870-1923).
<i>SAK</i>	Studien zur Altägyptischen Kultur (Hamburg, 1974-present).
<i>SAOC</i>	Studies in Ancient Oriental Civilisation (Chicago, 1931-present).
<i>SASAE</i>	<i>Supplément aux Annales du Service des Antiquités de l'Égypte (Cairo, 1946-present).</i>
<i>SGKAO</i>	Schriften zur Geschichte und Kultur des Alten Orients (Berlin, 1971-1991).
<i>Urk.</i>	Urkunden des ägyptischen Altertums.
<i>ZÄS</i>	Zeitschrift für Ägyptische Sprache und Altertumskunde (Leipzig/Berlin, 1863-present).
<i>ZBA</i>	Zaberns Bildbände zur Archäologie (Mainz, 1992-present).

State of Research

The Ancient Egyptian Art reached a high level in sculpture and painting, and was both highly stylized and symbolic. The monumental royal sculpture, particularly during the reign of Ramesses II is world-famous. Countless statues of this king were carved mainly to decorate the temples he established for the gods. The variety of his vast group of sculptures, scattered among museums, private collections and archaeological sites, led to a profusion of attitudes demonstrating the exceptional nature of the artistic and political sovereignty.

Although the statuary of this pharaoh was a subject of many studies, exhibitions and discussions, nobody has so far attempted an overall study concerning its repertoire, schools and usurpation. Those studies paid more attention to individual cases of his sculptures.

During the first decade of 20th century, F. Petrie in his books: *The Arts & Crafts of Ancient Egypt*, London, 1910, pp.11-47, has published a classification of schools (centers) concerning the statuary of Ancient Egypt in general. He divided the sculptures according to the material and geographic provenance.

About fifty years later, J. Vandier in his book: *Manuel d'archéologie égyptienne III, Les grandes époques, La statuaire*, Paris, 1958, pp.392-398, wrote about groups of the statues of Ramesses II; he divided them into three main groups. This division has relied on some other elements: facial features, style, dimensions and finally, according to certain geographical context.

B. Hornemann, through his series of books: *Types of Ancient Egyptian Statuary*, Copenhagen, Vols. (I-VII), 1951-1969, he illustrated a relatively large number of Ramesses II's sculptures, based on the form of the statues.

In 1987, R. Freed has published a catalogue of the exhibition of this King in USA: *Ramesses the Great, An Exhibition in the city of Memphis, Memphis-Tennessee*. She briefly described several masterpieces of Ramesses II.

A great attention to this subject was paid by *H. Sourouzian* through her successive articles:

- 1) Standing Royal Colossi of the Middle Kingdom Reused by Ramesses II, *MDAIK* 44,1988, pp.229-254. She has explained in details the process of usurpation occurred with some royal sculptures of the Middle Kingdom during the reign of Ramesses II.
- 2) Les colosses du II^e pylône du temple d'Amon-Rê à Karnak, remplois ramessides de la XVIII^e dynastie, *CdK X*, 1995, pp.505-529. Here, she presented some valuable observations concerning the sculptures of 18th Dynasty usurped by Ramesses II.
- 3) Raccords Ramessides, *MDAIK* 54,1998, pp.279-92, Pls.40-47.
- 4) Les statues colossales de Ramsès II à Tanis. Un colosse fragmentaire de quartzite, remploi du Moyen Empire (blocs N° 1471-1486), in : Brissaud, Philippe /Zivie-Coche, Christiane, Tanis. Travaux récents sur le Tell Sâ el-Hagar. Mission Française de Fouilles de Tanis (1987-1997), Paris, 1998, pp.391-419.
- 5) Conservation of statuary, in: *Egyptology at the dawn of the Twenty-First Century*, proceedings of the Eighth Congress of Egyptologists, Cairo, 2000, Vol.3, p.407, fig.1.

The most important work concerning the later usurpation of the statuary of Ramesses II remains the publication of B.Magen: *Steinerne Palimpseste zur Wiederverwendung von Statuen durch Ramses II. und seine Nachfolger*, Wiesbaden, 2011. However, she

State of Research

has not taken into consideration all usurped statues of this ruler .She also does not distinguish centers of the sculpture from the reign of Ramesses II.

Finally, in 2015, S.Connor published his article: Quatre colosses du Moyen Empire « ramessisés » (Paris A 21, Le Caire CG 1197, JE 45975 et 45976), *BIFAO* 115, 2015, pp.85-110, Pls.1-15. He proved beyond any doubt that a Middle Kingdom's assemblage of sculptures was usurped for Ramesses II.

Considering this state of research, the author of the present dissertation decided to concentrate on geographic aspects concerning the statuary of Ramesses II and to provide a catalogue that would be a more precise base for further research.

Objective of the Dissertation

Without archaeological context or ascertained inscription, which often is the case of Ancient Egyptian royal statuary, we can use only iconography and stylistic analysis to propose an accurate date for a specific statue.

A problem exists in the subjectivity of such a method. It is advisable to remain cautious because there are factors that can interfere and falsify the results of dating. For example, it is not impossible that the same king had several sculptures with multi facial features “face- types”. Here, the author depends on the collective agreement of opinion of Egyptologists, that the facial features of an anepigraphic sculpture allow one to attribute this statue to a particular king or period.

The long reign of Ramesses II makes that the existence of various types of facial features is frequent in his statuary. In this case, the dimensions of every individual statue can also modify the appearance of the king. To illustrate this point, we can compare various types of statues of the same sovereign, by examining facial features and styles. In fact, material, provenance, as well as the iconography of every single statue are very important factors in addition to the above points.

The second target of this study is to reveal the characteristics of the main artistic schools (centers) all over Ancient Egypt during the reign of Ramesses II. A study of the essential types and styles of the sculptures found in each specific school is the main purpose of the present work.

The material collected in this dissertation constitutes a base sufficient to make an overall analysis of the sculptures of this period, and to distinguish the local schools or (centers) characterized by specific features and styles which are specific of various workshops.

Introduction

In the year 1279 BC, on the 27th day of the third month of summer, the twenty five years old son of Seti I, Ramesses II, ascended the throne of Egypt.¹

Ramesses II was to become the most famous and long-lived pharaoh of all time, known as "Ramesses the Great". Once enthroned, he transferred his residence from Thebes to the Delta region of Egypt – the home of his grandfather, Ramesses I, where he built the grand city of Pi-Ramesses, now identified by archaeologists as the city of Ramses mentioned in the Bible, built by Israelite slaves (Exod1:11). Ramesses' building activities extended from the Delta in the north to Nubia in the far south on a scale no other king had ever wrought. His monuments, buildings, and statues are found all over Egypt.²

He may have indeed been the one king to leave the greatest number of sculptural works in Ancient Egypt. His statues are found on many archaeological sites in Egypt as well as in numerous museums and private collections all around the world. Of the many statues that are attributed to Ramesses II, some were made during his reign, while others were usurped from sculptures of earlier date.³

¹ Steindorff and Seele, 1957 – Steindorff G., and Seele K.C., *When Egypt ruled the East*, Chicago, London, pp.248-252. Giovanna, 2005 – Giovanna M., *Gods and Pharaohs of Ancient Egypt*, Florence, p.125; Sheaffer, 2009 – Sheaffer S.A., *Ramses the Great*. In: *Ancient World Leaders*, New York, pp.35-45.

² Tetley, 2014 – Tetley C. M., *The Reconstructed Chronology of the Egyptian Kings*, Vol. I, Egypt, pp.424-426; Clayton, 2006 – Clayton P.A., *Chronicle of the Pharaohs: The Reign-by-Reign Record of the Rulers and Dynasties of Ancient Egypt*, London, pp.153-155; Dodson & Hilton, 2004 – Dodson A. & Hilton D., *The Complete Royal Families of Ancient Egypt*, p.166; Redford, 1971 – Redford D.B., *The Earliest Years of Ramesses II and the Building of the Ramesside Court at Luxor*, *JEA* 57, pp.110-119, n.2; Kitchen, 1982 – Kitchen K.A., *Pharaoh Triumphant: Life and Times of Ramesses II*, Warminster, pp.178-182.

³ Kassem, 2015 – Kassem M., *Re-reading a statue of king Ramesses II, Text or Iconography*, *ET* XXVIII, pp.59-66.

Chapter I

Chapter I

Schools (Centers) of sculpture in the statuary of Ramesses II

Part I: Lower Egypt:

- a) Tanis
- b) Tell Basta
- c) Memphis

Part II: Middle Egypt:

- a) Ehnasya el –Madinah
- b) El-Ashmunein

Part III: Upper Egypt:

- a) Abydos
- b) Thebes (East Bank)
 - 1. Luxor Temple
 - 2. Karnak Temple
- c) Thebes (West Bank)
 - 1. Ramesseum Temple
 - 2. Deir el-Madinah

Part IV: Aswan and Nubia:

- a) Gerf Hussein
- b) Wadi Es-Sebuaa
- c) Abu Simbel

Introduction:

During his reign of almost seventy years, Ramesses II conducted an ambitious architectural campaign, producing temples and other buildings in the Nile valley and in Nubia. Countless statues and other works of the king were carved mainly to decorate the temples he established for the gods.

The sculptural styles of this pharaoh's long age, recorded on his epigraphic, anepigraphic and fragmentary statues, are less than uniform. In fact, rather than revealing a single, well defined style, the statues of the king almost exhibit a great variety in this respect. It is striking that the sculptures of Ramesses II follow several traditions of the Middle and New Kingdom, displaying outstanding diversity and reflecting the prosperity and eclecticism of his reign. A general style, however, is recognizable, while some iconographic features are emphasized repeatedly. The variety of this vast group of sculptures scattered among museums, private collections and archaeological sites led to a profusion of attitudes demonstrating the exceptional nature of the artistic and political sovereignty.

Petrie¹ during the first decade of 20th century published a classification of schools (centers) concerning the statuary of Ancient Egypt. He divided the sculptures according to the material and geographic provenance. A conclusion of his research on this subject was as follows:

- 1- Every stone has its own features in the sculpture type, and just a limited number of families or groups kept their traditions or skills for several dynasties, successively, even throughout thousands of years.
- 2- Looking for differences of artistic treatment, one can see, how strongly one style of workmanship is continued in one material through a long period.

¹ Petrie, 1910 – Petrie F.W.M., *The Arts & Crafts of Ancient Egypt*, London, pp.11-47.

3- There were essential differences between the various “schools” of Egyptian art, partly due to the diversity of social element peoples (artists), but mainly resulting from the material used by each “school”.²

Vandier³, about fifty years later, wrote about groups of the statues of Ramesses II; he divided them into three main groups. This division has relied on some other elements: facial features, style, dimensions and finally, according to a certain geographical context.

The methodology of the present study with respect to the schools or “centers” in the statuary of Ramesses II depends on the provenance or workshop, in which every assemblage of statues was produced. It is worth mentioning that the definition “*provenance*” here means the last site where the sculpture was found at; either it was the origin place to which the statue has been transported one-time or more.

As for the sub-division and identification of a specific “local center” within each main school, the study relied on the statues found together in each sub-school “local center”, as well as choosing appropriate statues mainly dated back to the reign of Ramesses II for iconographic and stylistic reasons. This includes acquiring necessary photographs, ensuring adequate sample size, and acceptable level of preservation. The collected material and data seem sufficient for making an overall analysis of this period’s sculptures and for distinguishing schools (centers) characterized by specific features.

² Petrie, 1910, *op.cit.*, pp.11.28.

³ Vandier, 1958– Vandier J., *Manuel d’archéologie égyptienne III, Les grandes époques, La statuaire*, Paris pp.392-398.

I: Schools (Centers) of Lower Egypt:

Table n^o. **I:** List of statues attributed to Ramesses II⁴ found in Tanis

“Tanis School”

Cat.n ^o .	Form	Material	Dimensions	Originally made for Ramesses II	Usurped from earlier times
1	Striding	Red granite	H. 7. 60 m	-	X
2	Striding	Red granite	Larger than life size	X	-
3	Striding	Red granite	H. 7, 60 (the total H. of all fragments)	-	X
4	Striding	Red granite	H. 2.55 m	X	
5	Seated	Diorite	H. 2.59 m	-	X
6	Seated	Grey granite	H. 0.82.5 m	X	-
7	Seated	Grey granite	H. 2.43 m	-	X
8	Seated	Grey granite	H. 2.10 m	-	X
9	Seated	Granodiorite	H. 2.26 m	-	X
10	Seated	Granodiorite	H. 2.26 m	-	X
11	Seated	Black granite	H. 2.26 m	-	X
12	Kneeling	Rose granite	H. 0.70 m	X	-
13	Sphinx	Grey granite	H.1.43 m	-	X
14	Sphinx	Grey granite	H. 1.46 m	-	X
15	Sphinx	Red granite	H. 1.80 m	-	X
16	Sphinx	Red granite	H. 1.83 m	-	X
17	Sphinx	Red granite	H. 1.70 m	-	X
18	Group (striding)	Red granite	H. 2.83 m	X	-
19	Group (striding)	Rose granite	H. 3.80 m	X	-
20	Group (seated)	Red granite	Over life-size	X	-

⁴ This assemblage of sculptures contains two groups of statues; statues from earlier times usurped in the reign of Ramesses II and statues originally made for Ramesses II.

21	Head	Red granite	H. 1.65 m	-	X
22	Standard-bearer	Red granite	H. 3.30 m	X	-
23	As a child	Black granite+limestone	H. 2.00 m	X	-

Tanis was the site of numerous archaeological excavations beginning in the 19th century, involving Mariette, Petrie⁵ and Montet⁶. There are ruins of a number of temples, including the chief temple dedicated to Amun, and a very important royal necropolis of the Third Intermediate Period. During the Late Period many colossal statues and blocks coming from Piramesses were re-used as a building material in various temples at Tanis.⁷

This group of sculptures constitutes a Tanis school. It contains about twenty-three statues and shows a large variety of attitudes, dimensions and materials.

Four is the total number of the striding statues (cat.n^{os}.1-4) in this center. These statues share the following features: they are colossal sculptures, except statue (cat.n^o.4); all of them were curved of red granite, and during the Late Period they were transported to Tanis from other sites. Two statues (cat .n^{os}. 1, 3)⁸ were usurped in the time of Ramesses II, while the rest of the figures (cat.n^{os}.2, 4)⁹ were sculpted

⁵ Petrie, 1885– Petrie F.W.M., Tanis, Part I, 1883-1884, London; Petrie, Murray &Griffith, 1888– Petrie F.W.M., Murray A.S. &Griffith F.L.L., Tanis, Part II, London.

⁶ Montet, 1933– Montet P., Les Nouvelles fouilles de Tanis (1929-1932) Paris.

⁷ Montet ,1935-1938– Montet P., Les statues de Ramsès II à Tanis, Mélanges Maspero I, 2, *MIFAO* 66, pp.497-499 ; PM, IV, p.14 ; Montet, 1933, *op.cit.*, pp. 55, Pl.VI ; Tanis ,1987–Tanis, l’or des pharaons, Paris, Galeries Nationales du Grand Palais, [26 March -20 July 1987], Paris, p.30 ; Uphill , 1984 – Uphill E.P., The Temples of Per Ramesses, Warminster, pp.9-10, 129, Pl.9.

⁸ Montet, 1933,*op.cit.*, pp. 56-58, Pls. XXII- XXIII ; PM, IV, p.14; Sourouzzian ,1988– Sourouzzian H., Standing Royal Colossi of the Middle Kingdom Reused by Ramesses II ,*MDAIK* 44, p.230, Pl.62.a; Leclère ,2016– Leclère F.,Tanis ,in:Ramses Göttlicher Herrscher am Nil ,Petersberg ,pp.273-277, figs.1-7.

⁹ Petrie, 1885,*op.cit.*, p.15, 24, Pl. 37 [A, B, C]; PM, IV, p.16; Sourouzzian, 1988,*op.cit.*, Pl.71, f; Leclère, 2016,*op.cit.*, pp.273-277.

for Ramesses II. It seems that the four statues are characterized with the white crown, as well as the short kilt *šndyt*.

The seated figures of this school are seven seated statues (cat.n^{os}.5-11). The striking phenomenon about this group of sculptures is the great convergence of dimensions that is rarely occurs in any other archaeological site (cat. n^{os}.5, 7, 9, 10, 11)¹⁰. It should be noted that all statues of this group were usurped by Ramesses II from Middle Kingdom and 18th Dynasty; except one statue (cat.n^o.6). The majority of these statues wear *nemes* headdress and the short kilt *šndyt*. The statue (cat. n^o. 6)¹¹ is characterized with the short curled wig. This royal bust is sculpted in such a way that it seems it leans a little forward and a slight curve of the left arm would suggest that the sovereign was represented seated, recalling the attitude and also the costume of the very famous statue of Ramesses II in Turin Museum (cat.n^o.92).

Tanis school is also characterized with existence of sphinx statues. Five colossal sphinxes (cat. n^{os}.13-17) were found in this site. The lay-out of the inscriptions of the first two statues (cat.n^{os}.13, 14) is a mirror image of the transporting process of these masterpieces: the first movement was from the site of the Middle Kingdom in Kiman Fares, where the sphinx was taken by the Hyksos rulers to Avaris; and after that from Avaris to Piramesses in the time of Ramesses II, and finally to Tanis in the Third

¹⁰ Kozloff, Bryan, Berman & Others, 1993– Kozloff A.P.; Bryan B.M.; Berman L.M., *Le Pharaon-Soleil: Aménophis III*; Cleveland Museum of Art; Kimbell Art Museum; Galeries nationales du Grand Palais, Paris, p.143; Barbotin, David & Desroches-Noblecourt, 1997– Barbotin C., David E., Desroches-Noblecourt C., *L'ABC daire de Ramsès II*, Paris, p. 93; Sourouzian, 2007– Sourouzian H., *Raccords de statues d'Aménophis III (suite)*, *BIFAO* 107, p.217; Borchardt, 1925– Borchardt L., *Statuen und Statuetten von Königen und Privatleuten im Museum von Kairo*, Nr.1-1294, Teil 2,Berlin, p. 121-122, Pl.97; Evers,1929b – Evers H.G. , *Staat aus dem Stein II, Die Vorarbeiten* . Munich, Pls. 65-66; Magen, 2011– Magen B., *Steinerne Palimpseste zur Wiederverwendung von Statuen durch Ramses II. und seine Nachfolger* ,Wiesbaden, pp.503-506.

¹¹ Vandier, 1958 ,*op.cit.*, p.620,Pl.CXXVI,2; Freed, 1987– Freed R.E., *Ramesses the Great, An Exhibition in the city of Memphis*, Memphis-Tennessee; p.132; Saleh & Sourouzian, 1987– Saleh M., & Sourouzian H., *The Egyptian Museum Cairo-Official Catalogue*, Mainz, No.202.

Intermediate Period.¹² It appears that all statues here were made of granite (grey and red granite). All these sculptures were usurped during the reign of Ramesses II. Two statues (cat. n^{os}.15, 17), although their present location is different, constitute a twin pair.¹³ The last three sphinx statues (cat. n^{os}.15-17) represent the king wearing the *nemes* headdress with the *uraeus* on the front. The lion, whose morphology is remarkably designed, is characterized with a stylized mane, represented by vertical engraved lines extending around the *nemes* and ends in a point on each side of the ponytail. The iconographic and stylistic analysis, in spite of existence of Ramessides inscriptions and modifications, show that the five sphinx statues should be attributed to the Middle Kingdom or to the 2nd Intermediate Period.

As for the group statues, there are three of them belonging to Tanis school. The first and the second (cat. n^{os}.18¹⁴, 19) are striding group statues, while the third one (cat. n^o.20) is a seated group statue. This assemblage of sculptures is distinguished with such features: all of them were carved during the reign of Ramesses II; they are monolithic group statues; sculpted of red granite, and, finally, their dimension is over life-size. The striding group statue (cat. n^o.18) representing Ramesses II protected by goddess (*Anat*), touching his crown and shoulder, is in fact a unique in the repertoire of Ramesses II. This form is frequently found in the two-dimensional representations but as for the three-dimensional sculpture, it is rarely to be found.¹⁵ The figure of

¹² Borchardt, 1925, *op.cit.*, p.12 .Pl.64 ; Evers, 1929b, *op.cit.*, Pls.121-123; Fay , 1996 c – Fay B., The Louvre Sphinx and Royal Sculpture from the Reign of Amenemhat II, Mainz, Nr.44; Hornemann, 1966– Hornemann B., Types of Ancient Egyptian Statuary, Copenhagen, Vol.VI, Pl.1524 ;Freed,2002 – Freed R.E., Defending Connoisseurship: A Thrice Re-inscribed Sphinx of Dynasty XII, in: Ehrenberg, Erica, Leaving No Stone Unturned. Essays on Ancient Near East and Egypt, in Honour of Donald P. Hansen, USA, p.87 [55].

¹³ Connor, 2015– Connor S., Quatre colosses du Moyen Empire « ramessisés » (Paris A 21, Le Caire CG 1197, JE 45975 et 45976), *BIFAO* 115, pp.85-110, Pls.1-15 ; Magen, 2011, *op.cit.*, pp.500-502.

¹⁴ Montet, 1933, *op.cit.*, pp.107-109, Pls. LIV-LV ; Vandier, 1958, *op.cit.*, pp.396-397, 418 ; Myśliwiec, 1992– Myśliwiec K., Une statue-groupe en haut-relief de Ramses IV, in: The Heritage of Ancient Egypt, Studies in Honour of Erik Iversen, Copenhagen, p. 98, fig. 4.

¹⁵ Tanis, 1987, *op.cit.*, fig.p.52; Myśliwiec, 1992, *op.cit.*, p. 98, fig. 4 ; Leclant,1975– Leclant J., *Anat, L'Ä I*, cols. 254-258 ; Hardwick, 2003– Hardwick T., The Iconography of the Blue Crown in the New Kingdom, *JEA* 89, p.138.

Ramesses II in this statue (cat.n^o. 20) is characterized by a round wig which it was covered with small regular curls; it forms a visor on the forehead and it is surrounded in front with the uraeus which is completely missing.¹⁶

A colossal statue of Ramesses II as a standard bearer (cat.n^o. 22) is distinguished with a round curled wig, which forms visor on the forehead, helmed by a headband. This wig is surrounded in front with the uraeus diadem *seched*, whose two visible lateral oblique branches at the back of the head are still on the edges of the back pillar. It is worth mentioning that the musculature of the body of this statue is remarkably executed and gives an idea of the royal power.¹⁷

The statue of Ramesses II appears as a child (cat.n^o. 23)¹⁸ with god Ra (Huron). This image of the royal infant is in fact a monumental transposition of the hieroglyphic group which composes the name of the king Ramesses II (*R^c ms sw*). It seems that the shape of the figure was inspired by some royal Ramesside reliefs, where the iconography of Ramesses II appears similar; there are some differences between the relief (2D) and the sculpture (3D) but the similarity and inspiration seem evident.

¹⁶ PM, IV, p.24 ; Vandier, 1958,*op.cit.*, p.396, 409, 411, 418.Pl.CXXXIII [6].

¹⁷ Daressy, 1920– Daressy G., *Les statues ramessides à grosse perruque*, *ASAE* 20, pp.8-16 ; Borchardt, 1925,*op.cit.*, p.124-125, Pl.98 ; Eaton-Krauß, 1976– Eaton-Krauß M., *Concerning standard –bearing statues*, *SAK* 4, p.69, note .2.

¹⁸ Monte., 1935-1937,*op.cit.*, pp.1-18, Pls. 10-11.;Vandier, 1958 ,*op.cit.*, p.629, Pl.CXXXIII, 2;Habachi, 1969– Habachi L., *Features of the Deification of Ramesses II*, *ADAIK* 5, Glückstadt, p.38, fig.27; Freed, 1987,*op.cit.*, p.130.

Table n^o. II: List of statues dated to the reign of Ramesses II, found in Tell-Basta

“Tell-Basta School”

Cat.n ^o .	Form	Material	Dimensions	Originally made for Ramesses II	Usurped from earlier times
24	Standing	Red granite	H. 1.52 m	X	-
25	Seated	Black granite	H. 1.98 m	-	X
26	Head	Red granite	H. 1.05 m	X	-
27	Head	Red granite	H. 0.94 m	X	-
28	Head (from a seated statue)	Red granite	H. 0.64.4 m	-	X
29	Standard-bearer	Red granite	H. 1.22 m	X	-
30	Head (from a standard bearer statue)	Syenite /red granite	H. 1.05 m.	X	-
31	Standard-bearer	Rose granite	H. 1.37 m	X	-

Tell Basta (*Bubastis*) is the modern name for the site of Per-Bastet (Domain of Bastet), named in ancient times as the home of the cult of the cat-goddess Bastet. Although it had been occupied as early as Dynasty IV through to the end of the Roman Period, the town reached its prominence during the Third Intermediate Period, and in the Late Period it was the capital of the 18th Lower Egyptian Nome.¹⁹ As it appears in table n^o. II, Tell Basta group of statues attributed to Ramesses II contains eight sculptures (cat.n^{os}.24-31) as follows: standing, seated, standard- bearer statues and four fragmentary heads. All statues and the fragmentary heads were made

¹⁹ Cf., Naville, 1891– Naville E., *Bubastis*, London; Habachi, 1957– Habachi L., *Tell Basta*, Cairo, *SASAE Cahier N*^o 22.; Al-Šāwī, 1979 – Al-Šāwī A.M., *Excavations at Tell Basta: report of seasons 1967-1971 and catalogue of finds*, Prague, Charles University; Shafik ,1964 –Shafik F., *Preliminary report on the Excavations of the Antiquates Department at Tell Basta (Season 1961)*, *ASAE* 58 ,pp. 85-98.

of red granite, except one statue (cat.n^o.25).²⁰ Granite was a precious material in the Delta, and statues like these were highly prized. When a temple was remodelled, the statues were adapted to the new space, and sometimes they were transported. It is possible that this unique group of statues once stood in Ramesses II's Delta Capital and was taken to Bubastis only during the time of the 22nd Dynasty.

Based on the iconography and style examination of the eight statues, this collection should be divided into two groups as follows:

- *First group* contains two figures (cat. n^{os}.25 &28).²¹ Although both statues were usurped in the time of Ramesses II, they have different styles and facial features.

- *Second group* consists of six statues (cat. n^{os}. 24, 26, 27, 29, 30, 31). All these figures here share the same headdress (curled, round wig) even if in some cases this wig was topped with *atef* crown (cat. n^{os}. 26,30), as well as the same facial features, in addition to the anatomical details of the body. The face of these figures is round and characterized with the chubby cheeks and the mouth is full with slightly upturned corners. This type of fashion first appeared in the reign of Amenemhat III but was most fashionable under 19th and 20th Dynasty. According to Naville, Tell Basta contained an ensemble of those figures which are now in Cairo Museum, British Museum, and Berlin Museum.²²

²⁰ Naville, 1891, *op.cit.*, pp.37-45, pl. XIV ; PM, IV, p.31 ; Vandier, 1958, *op.cit.*, p.216 ; Vandersleyen, 1983– Vandersleyen C., The statue of Ramesses II of the Museum of Art and History of Geneva, re-examined in Geneva, n.s., t. 31(1983) , Geneva, pp. 17-22; Musée d'art et d'histoire, 2014– L'Egypte au Musée d'art et d'histoire, dossier pédagogique, « statue colossale de Ramsès II ». Geneva, pp.7-8.

²¹ Musée d'art et d'histoire, 2014, pp.7-8 ; Vandersleyen, 1983,*op.cit.*, pp. 17-22 ; Charron & Barbotin, 2016– Charron A. and Barbotin C., Know and power at the time of Ramesses II: Khâemouaset, the archeologist prince [Exhibition, Arles, Departmental Museum of Ancient Arles, October 8, 2016 - January 22, 2017], pp. 24-25, No. 1;Kozloff & Bryan, 1992– Kozloff A.P. & Bryan B.M., Egypt's Dazzling Sun: Amenhotep III and his World, Cleveland Museum of Art, Cleveland, pp.172-175.

²² Naville, 1891, *op.cit.*, pp. pp.38-39 ; Berman, Doxey & Freed, 2003,*op.cit.*,p.163.

The occurrence of the same style at Tanis, Tell Basta, Heliopolis (cat.n^o.37²³), as well as other archaeological sites of Delta, is strongly suggesting that there was probably at least a workshop or a school during the reign of Ramesses II in Lower Egypt dedicated only for carving such figures. The discussion is still open.

²³ Borchardt, 1925,*op.cit.*, p.123, Pl.98; Vandier, 1958, p.619, Pl. XXVII, 3; Sourouzian, 1989, p.78,*op.cit.*, Nr.35; Magen, 2011, *op.cit.*, pp.581-583.

Table n^o. **III**: List of statues of Ramesses II found in Memphis
“Memphis School”

Cat.n ^o .	Form	Material	Dimensions	Originally made for Ramesses II	Usurped from earlier times
38	Striding	Limestone	H.11 m	X	-
29	Striding	Rose granite	H.11 m	X	-
40	Striding	Rose granite	H. 7.3 m	-	X
41	Striding	Rose granite	H. 7. 3 m	-	X
42	Sphinx	Limestone	Not recorded (dimensions of its twin: H. 0.52 m)	X	-
43	Sphinx	Limestone	H. 0.52 m	X	-
44	Sphinx	Red granite	H. 1.45 m	X	-
45	Sphinx	Sandstone	L. 1.54 m	X	-
46	Group (standing)	Red granite	H. 3.30 m	X	-
47	Group (standing)	Red granite	H. 3.12 m	X	-
48	Group (seated)	Rose granite	H. 1.68 m	X	-
49	Group (seated)	Red granite	H. 0.94 m	X	-
50	Upper part	Red granite	H. 0.84 m	X	-
51	Head	Red granite	H. 2.30 m	-	X
52	Head	Red granite	H. 1.90 m	-	X
53	Head	Red granite	H. 2.35 m	-	X
54	Standard-bearer	Rose granite	H. 3.00 m	X	-
55	Standard-bearer	Red granite	H. 2.40 m	X	-

Memphis was the ancient capital of the first Nome of Lower Egypt. Its ruins are located near the town of Mit Rahina, 20 km south of Giza. The ruins of the former capital today offer fragmented evidence of its past. During the time of the New Kingdom, and especially under the reign of the rulers of the 19th dynasty, Memphis

flourished in power and size, rivaling Thebes both politically and architecturally.

There is evidence that, under Ramesses II, the city developed new importance in the political sphere through its proximity to the new capital Pi-Ramesses. The pharaoh built many monuments in Memphis and adorned them with colossal symbols of glory.²⁴

The ruins of ancient Memphis have yielded a large number of sculptures representing Ramesses II. According to table n^o. **III**, there are eighteenth statue, all of them were found at Memphis and attributed to Ramesses II. Based on the data collected above, this group of sculptures will be divided into five sub-groups:

-First sub-group: includes four colossal striding statues (cat.n^{os}.38-41). In fact, one of the reasons for the fame of Memphis are these colossal statues, not only because of their size, but also due to their specific nature.

Two colossal statues (cat.n^{os}.38, 39)²⁵ were originally made for Ramesses II. This pair shares the same style, facial features, attitude, dimension, clothes and the same royal insignias. Based on iconography and style examination, one can say that both statues represent the famous facial features and style of Ramesses II in the Memphis Center.

The second pair of the colossal statues (cat. n^{os}.40, 41)²⁶, was usurped for Ramesses II from the Middle Kingdom. It seems that they were once in ancient temples in the area of present-day Cairo, and were later they were transported to and remained in Memphis. It appears that this pair of colossal statues cannot be attributed to Ramesses

²⁴ Cf., Petrie, 1909a – Petrie F.W.M., *Memphis I*, London; Anthes, 1959– Anthes R., *Mit Rahineh* 1955. Philadelphia.

²⁵ Vandier, 1958, *op.cit.*, p.641 ; Habachi, 1969, *op.cit.*, pp.35-37, Abb.22-24, Pl.14; Malek, 1986– Malek J., *The Monuments recorded by Alice Lieder in the “Temple of Vulcan” at Memphis in May 1853*, *JEA* 72, pp.109 -111.; Sourouzian, 1988, *op.cit.*, p.249, fig. [f] ; Obsomer, 2012– Obsomer C., *Les Grands Pharaons, Ramsès II*, Paris, p.325, fig.92 ; Megan, 2011, *op.cit.*, pp.610-611.

²⁶ PM III², p.846; Malek, Jeffreys, & Smith, 1987– Malek J., Jeffreys D.G., & Smith H.S., *Memphis* 1985, *JEA* 73, p.19, G.1; Smith H.S., Jeffreys & Malek, 1983 – Smith H.S., Jeffreys D.G., & Malek J., *The Survey of Memphis*, 1981, *JEA* 69, pp.35-38; Laboury, 2008– Laboury D., *Colosses et perspective de la prise en considération de la parallaxe dans la statuaire pharaonique de grandes dimensions au Nouvel Empire*, *RdE* 59, pp.187-195, Pl. XXVII[d]; Sourouzian, 1988, *op.cit.*, p.233, Pl.68; Magen, 2011, *op.cit.*, pp.442-443.

II, but to a Middle Kingdom ruler, due to some iconographical and stylistic features: the form of the frontlet and the tab of the white crown; the absence of the uraeus; the longer, rectangular face; the detailed protruding musculature; the shorter type of the kilt; the rounded projection of the handkerchief; and the width of the back slab.

-*Second sub-group* consists of four sphinx statues (cat.n^{os}.42-45)²⁷, three of them being headless (cat. n^{os}. 42, 43, 45), while the other sphinx (cat.n^o.44) is almost in good state of preservation. The latter one (cat. no. 44) is little bit different from others because of its size and material. On the other hand, the sphinx statue (cat.n^o. 45) has a different form, where the figure appears offering a vase in front of him.

-*The third sub-group* includes four group-statues (cat. n^{os}. 46-49)²⁸, all sculpted of red granite. The four sculptures are monumental monolithic group statues; Ramesses II was represented in the company of god Ptah-Tatenen. This group is characterized by a great diversity of details: different facial features, style, headdresses, and clothes of the royal figures. Overall, these statues are showcase scenes where Ptah confirms Ramesses II Egypt's rightful king.

-*The fourth sub-group* includes three fragmentary heads (cat. n^{os}.51-53), all made of red granite. The results of the examinations achieved by Sourouzian²⁹ concerning these heads show clear evidences of reshaping and modification during the reign of

²⁷ Engelbach, 1915– Engelbach R., Riqqeh and Memphis VI, *BSAE* 25, London, Pl. LVI, [19-20]; Borchardt, 1925, *op.cit.*, p.110, Pl.170; Vandier, 1958, *op.cit.*, p.641; Jeffreys, Malek & Smith, 1987, *op.cit.*, pp.11-20; Sourouzian, 1989– Sourouzian H., *Les monuments du roi Merenptah*, Mainz, p.48, Nr.8; Magen, 2011, *op.cit.*, pp.604-605; Wegner & Wegner, 2015 –Wegner J., and Wegner H.J., *The sphinx that traveled to Philadelphia: the story of the colossal sphinx in the Penn Museum, Philadelphia*, p.226, figs. 8.60, 8.61, 8.62.

²⁸ Jørgensen, 1998– Jørgensen M., *Catalogue Egypt. II*, Ny Carlsberg Glyptotek Museum, Copenhagen, pp.196-199; Vandier, 1958, *op.cit.*, p.632, Pl. CXXXV, 1; Moussa, 1981– Moussa A.M., *A statue group of Ptah, Sekhmet and Ramses II from Memphis*, *SAK* 9, pp.285-288, Pl.VI-VIII; Borchardt, 1925, *op.cit.*, p.101-102, Pl.93; Sourouzian, 1988, *op.cit.*, p.235.

²⁹ Sourouzian, 1988, *op.cit.*, pp.231-233, Pls. 65[a,b,c], 66[b] and fig.1b; Borchardt, 1925, *op.cit.*, p.189, Pl.118; Magen, 2011, p.440.

Ramesses II; especially the upper and lower tabs of the white crowns, chin-straps, and finally the facial features. In fact, these three heads should not be attributed to this king, not only because the king's facial features which are represented here in a different way than in other statues of Ramesses II, but also on account of other iconographical and stylistic features.

-The fifth sub-group contains two standard-bearer statues (cat. n^{os}.54, 55)³⁰. As for the statue (cat. no. 54), its facial features and style are very similar to the sculptures from Tell Basta. The details of this statue including facial features and style ascertain the present author's theory about the existence of a specific school in the Delta during the reign of Ramesses II.

Before we conclude the discussion about Memphis School, we have to point out to one of the masterpieces (cat. n^o. 50)³¹. The figure is the upper part of a statue of Ramesses II with scarab on top of his head. The sculpture has never been discussed before from iconographic and stylistic view point. The iconography of the face shows association with other similar effigies of Ramesses II.

Finally, this school excelled in particularly delicate expression of physiognomy; the proportions of the limbs and the finish of the extremities are excellent.

³⁰ Naville, 1891, *op.cit.*, pp.38-39 ; PM, III², pp.836-838 ; Vandier, 1958, *op.cit.*, p.641 ; El- Amir, 1943, pp.359-365, Pls .XXI-XXII.

³¹ Daressy, 1906– Daressy M.G., *Statues de divinités*, Catalogue général des antiquités égyptiennes du Musée du Caire. Nos 38001-39384, Cairo, p.35 ; Minas-Nerpel, 2006– Minas-Nerpel M., *Der Gott Chepri. Untersuchungen zu Schriftzeugnissen und ikonographischen Quellen vom Alten Reich bis in griechisch-römische Zeit*, *OLA* 154, pp.401-402, figs.162-163; Kassem, 2014– Kassem M., A fragmentary statue of Ramesses II with a scarab on the head, *ET XXVII*, pp.179-184, fig.4.

II: Centers (Schools) of **Middle Egypt**:

Table n^o. **IV**: List of statues attributed to Ramesses II found in Ehnasya el-Madinah

“Ehnasya el-Madinah School”

Cat.n ^o .	Form	Material	Dimensions	Originally made for Ramesses II	Usurped from earlier times
56	Seated	Quartzite	H. 2.26 m	-	X
57	Seated	Quartzite	H. 3.17 m	-	X
58	Seated	Quartzite	H. 4.44 m	-	X
59	Group	Red granite	H. 3.50 m	X	-

Table n^o. **V**: List of statues attributed to Ramesses II found in Al-Ashmunein

“Al-Ashmunein School”

Cat.n ^o .	Form	Material	Dimensions	Originally made for Ramesses II	Usurped from earlier times
60	Striding	Red granite	H. 4.85 m	X	-
61	Striding	Limestone	H. 1.95 m	-	X

This main school is relatively poor in comparison with the centers located in Lower Egypt during the reign of Ramesses II. For this reason, it is advisable to create only one group, comprising the statuary of this Pharaoh, found in Ehnasya el-Madinah and Al-Ashmunein.

This assemblage consists of six statues (cat. n^{os}. 56-61). Based on the collected data above (table n^{os}. IV, V), it will be divided into three sub-groups:

-The first sub- group: contains three seated statues (cat.n^{os}.56-58)³² all of them made of red granite. These sculptures originally dated from the Middle Kingdom, and they were later usurped for Ramesses II.

These royal figures are characterized by the large, flat surfaces on the back pillars and on the sides of the thrones that were used for inscribing multiple columns of formulaic texts containing royal and divine titularies, carefully aligned for maximum visual impact. There is a striking similarity between the statues (cat. n^o. 57) and (cat. n^o. 58), which leads to the conclusion that they have been clearly worked as a pair statue; however, some differences between them can be detected.³³ The process of sculpting the three statues indicates that they were sculpted with great attention to certain details of anatomy; especially with a schematic chest and broad shoulders. In fact, the style, facial features, in addition to other elements show very close similarity to other effigies of the Middle Kingdom.

-The second sub-group includes two striding statues (cat. n^{os}. 60³⁴, 61³⁵). It is hard to believe that both figures represent the same Pharaoh. The facial features of the statue (cat. n^o.61), in addition to some anatomical details, show no similarity to the

³² Daressy, 1917– Daressy M.G., Deux grandes statues de Ramsès II d'Héracléopolis, *ASAE* 17, pp.33-38; Mokhtar, 1983– Mokhtar M.G. El-Din, *Ihnâsya el-Medina* (Herakleopolis Magna). Its importance and its role in Pharaonic History, *BdE* 40, pp.86-90, Pl.7 [a] ; Connor, 2015, pp.85-110, Pls.1-15; Evers, 1929b, Pls. 15 [69, 70], 16 [71, 72]. PM, IV, p.118; Vandier, 1958, *op.cit.*, p.641; Magen, 2011, *op.cit.*, pp.426-429.

³³ Connor, 2015, *op.cit.*, pp.85-110, Pls.1-15; Desroches-Noblecourt 1991– Desroches-Noblecourt C., Abu Simbel , Ramses, et les Dames de la Couronne , in : Bleiberg E. / Freed, R. , *Fragments of a Shattered Visage : The Proceedings of the International Symposium of Ramses the Great , Memphis (Tennessee)* , p.135 [62].

³⁴ Chabân, 1907 - Chabân M., Fouilles à Achmounéîn, *ASAE VIII*, pp.211-223 ; PM, IV, p.167 ; Vandier, 1958, *op.cit.*, p.628; Sourouzzian , 1991b– Sourouzzian H., The Statue of King Merenptah, *Fragments of a Shattered Visage : The Proceedings of the International Symposium of Ramses the Great, Memphis (Tennessee)*, (Monographs of the Institute of Egyptian Art and Archaeology 1), pp.226-235; Magen, 2011, *op.cit.*, pp.574-577.

³⁵ Roeder, 1932– Roeder G., Hermopolis 1931-1932, Hildesheim, p.109, Pl.16 (b).; Roeder , 1959– Roeder G., Hermopolis 1929-1939: Ausgrabungen der Deutschen Hermopolisexpedition in Mermopolis, Ober-Agypten. Hildesheim, Gerstenberg, p. 34.

repertoire of Ramesses II. On the other hand, the statue (cat. n^o. 60³⁶) has the typical style and facial features of the King.

The last statue (cat.n^o. 59³⁷) belonging to this center is a colossal group statue showing Ramesses II with Ptah and Sekhmet. The figure of the king is characterized with a round face, chubby cheeks, prominent almond eyes, wide and straight nose, small mouth and large and pierced ears.

³⁶ PM,IV,p.167; KRI, IV, pp.58-59; Vandier, 1958,*op.cit.*, p.628; Sourouzian, 1991b, *op.cit.*,pp.226-235; Magen, 2011, *op.cit.*,pp.574-577.

³⁷ Maspero, 1915,*op.cit.*, p. 3, no. A; Freed, 1987, *op.cit.*,p.57.

III: Schools (Centers) of Upper Egypt:

Table n^o. VI: List of statues attributed to Ramesses II found in Abydos

“Abydos School”

Cat.n ^o .	Form	Material	Dimensions	Originally made for Ramesses II	Usurped from earlier times
62	Kneeling	Limestone	H. 1.53 m	X	-
63	Group (seated)	Black granite	H. 1.45 m	-	X
64	Group (standing)	Rose granite	H. 1.34 m	X	-
65	Group (seated)	Grey granite	H. 1.21 m	X	-
66	Head (from osiride colossal statue)	Limestone	H.1.71 m	X	-

The sacred city of Abydos is considered one of the most important archaeological sites in Egypt. Seti I founded a temple to the south of the town in honour of the ancestral pharaohs of the early dynasties; it was completed by Ramesses II, who also built a lesser temple of his own.³⁸

According to the collected data concerning the Abydos School from the time of Ramesses II, it appears that there are five statues (cat.n^o. 62-66). In general, this group is distinguished with a variety of styles, materials and dimensions of all figures.

Starting with the statue (cat.n^o. 62)³⁹, which is considered one of the masterpieces in the British Museum. Ramesses II is represented kneeling and holding on his hands an

³⁸ Cf., Petrie, 1903 – Petrie F.W.M., Abydos II, London; Kuhlmann, 1982 – Kuhlmann K.P., Der Tempel Ramses II. in Abydos, *MDAIK* 38, pp.356-362.

³⁹ PM, V, p.97; James, 1970 – James T. G. H., Hieroglyphic Texts from Egyptian Stelae etc. in the British Museum 9, London, Pl.6; James & Davies, 1991 – James T.G.H. & Davies W.V., Egyptian Sculpture, London, p.41.

offering table, which is partly supported at the front by a tall *hsy* vase. The pharaoh's face is almost round, with protruding cheeks. The eyebrows are depicted in raised relief. The small prominent almond eyes are placed horizontally. His nose is straight. The king's lips are fleshy; two little hollows mark the corners of the mouth. The style and facial features, in addition to the details of the *nemes* headdress, together are strongly suggesting the attribution to Ramesses II.⁴⁰

A set of three group statues (cat. n^{os}. 63-65) was also found at Abydos. The first one (cat. n^o. 63)⁴¹ is an anepigraphic monumental monolithic group statue usurped by Ramesses II from the 18th Dynasty. The faces of the figures in this group, especially their eyes, recall the works of the 18th Dynasty; on the other hand, the execution of the *nemes* headdress of the king is a characteristic feature of the end of this period.

The second figure (cat. n^o.64)⁴² is a standing group statue of Osiris between Horus and a king, probably Ramesses II. The three subjects are standing side-by-side in a traditional position. They stand out in high relief against the back slab and base. The human face identifies the king with Osiris, while his gesture and crown make him a parallel figure to Horus. So the triad actually represents three aspects of the sun god Re. It seems that the figures therefore are depicting three facets of a single reality.

The last object belonging to the Abydos Center is a painted bust of Ramesses II (cat.n^o. 66)⁴³. This fragmentary figure is from one of a series of colossal figures that

⁴⁰ Sourouzzian 1993b– Sourouzzian H., Statues et représentations de statues royales sous Séthi I, *MDAIK* 49, pp.239-257, Pls.45-51 ; Tiradritti, 2008– Tiradritti F., Pharaonic Renaissance, Budapest, p.147.

⁴¹ Desroches- Noblecourt 1976– Desroches-Noblecourt C., Ramsès le grand, galeries nationales du grand Palais, Paris, pp.119- 122 ; Letellier, 1976– Letellier B., Ramsès le Grand, catalogue de l'exposition du Grand Palais, Paris 1976, pp. 119-122 (XXVI).

⁴² Barbotin ,2007a – Barbotin C., Les statues égyptiennes du Nouvel Empire, statues royales et divines, tome premier, texte, Paris.

⁴³ Horne, 1985– Horne Lee C., Introduction to the Collections of the University Museum, Philadelphia, p.22, fig.10; Wegner, 2015, p.220, fig.8. Pl.50; Silverman, 1997- Silverman D. P., Searching for Ancient Egypt: Art, Architecture and Artifacts from the University of Pennsylvania Museum, USA, p.33, fig.3; O'Connor ,2014 - O'Connor D. , The

originally decorated the front of a row of rectangular pillars in the courtyard of the temple of Ramesses II at Abydos. The king appears with youthful facial features, especially the round face and chubby cheeks. The modeling of the torso is not very subtle, but that is because this is an architectural statuary; originally, the colossal statue itself, when intact, was engaged with the masonry temple walls, like other statues of similar size that were ranged around a courtyard within the temple.

Table n°. **VII**: List of statues of Ramesses II found in Luxor (East Bank)

“Luxor Temple School”

Cat.n°.	Form	Material	Dimensions	Originally made for Ramesses II	Usurped from earlier times
69	Striding	Red granite	H. 5.00 m	X	-
70	Striding	Rose granite	H. 11.00 m	-	X
71	Striding	Red granite	H. 6.5 m	X	-
72	Striding	Red granite	H. 6.00 m	X	-
73	Striding	Red granite	H. 5.00 m	X	-
74	Striding	Red & black granite	H. 6.00 m	X (?)	(?)-
75	Striding	Black granite	H. 6.00 m	X	-
76	Striding	Red granite	H. 5.00 m	X	-
77	Striding	Red granite	H. 5.00 m	X	-
78	Striding	Red granite	H. 6-7 m	X	-
79	Striding	Red granite	H. 8.00 m	X (?)	- (?)
80	Seated	Black granite	H. 12.7 m	X	-
81	Seated	Black granite	H. 14.00 m	X	-
82	Seated	Black granite	H. 14.00 m	X	-
83	Seated	Black granite	H. 12.00 m	X	-
84	Kneeling	Alabaster	H. 0.77 m	X	-
85	Head	Black granite	H. 1.76 m	X	-

86	Face (fragments)	Grey granite	H. 1.20 m	X	-
87	Osiride	Rose granite	H. 2.95 m	-	X

Luxor Temple School is considered the best archaeological site which enables the Egyptologists and art historians to study the style and iconography in the statuary of Ramesses II for the following reasons:

- A large number of his statues are there still *in situ*. This helps to study the relation between the statue and architecture of the temple.
- These sculptures share the same material (granite) and dimensions.
- Almost all of them were sculpted with the same style and facial features.
- Only two types (forms) of statue appear outside and inside the temple (striding and sitting). This feature allows scholars to make many comparative studies based on these statues and other statues belonging to the same pharaoh in other places.

It is known that Ramesses II had erected several life-size statues in the First Court of this temple, and that they intervened the ancient statues of Amenhotep III; most of these statues of Amenhotep III were appropriated. It is noticeable that the new statues of Ramesses II imitated the statues of Amenhotep III. In general, the artists of Ramesses II had slimmed down the upper parts of the statues of Amenhotep III, and they also had reworked the uraeus on the royal forehead. The same process was repeated with the belt of the king's kilt, the necks, and the facial features.⁴⁴

Table n^o. **VII** enumerates nineteen figures (cat. n^{os}. 69-87) representing Ramesses II. In fact, the majority of these statues were originally made for Ramesses II, only few

⁴⁴ Eaton-Krauß, 2016b– Eaton-Krauß M., Usurpationen, in: Ramses göttlicher Herrscher am Nil, Petersberg, pp. 73-75; Brand, 2010– Brand P., Usurpation of Monuments. In: Encyclopedia of Egyptology, Willeke Wendrich (ed.), UCLA, Los Angeles, pp. 1-13.

figures were usurped for him. This collection of royal statuary will be divided into two main groups:

-*The first group* includes eleven striding colossal statues (cat. n^{os} .69-79). Only two statues (cat. n^{os} .69, 77)⁴⁵ of this group are in a good state of preservation; both of them appear with the typical and well-known facial features of Ramesses II.

Some differences among the statues of this group can be noticed as follows:

-Figures (cat. n^{os} . 70, 72, 73, 74, 76) wear the White Crown.

- Statues (cat. n^{os} . 71, 75, 78) wear the Double Crown.

In general, these statues are almost identical except for some minor differences.

-*The second group* comprises four colossal monolithic seated statues of Ramesses II (cat. n^{os} . 80-83).⁴⁶ Statue (cat. n^o .80) is considered to be the best statue which represents a typical image of Ramesses II. It has been called *Ra of the Rulers* as mentioned on its right shoulder. Maybe it is an example of the statues representing the king as a god. This statue, therefore, shows the living *k3* of the living king. *Ra of the Rulers* is a name that identified Ramesses II with god Amenre, who was considered to be the king of all gods. This kind of statues, bearing the same name, has been described as “The *one who hears the petitions of mankind*”.⁴⁷

The four colossal statues are almost similar; their facial features reflect the strength of this pharaoh and the artistic progress during his reign. They (particularly cat. n^{os} 80, 81) can be taken as models for studying the purely and unique artistic school of the statuary of Ramesses II.

⁴⁵ PM, II, pp.311-312, Pl. XXVIII; Abdel- Raziq, 1998 – Abdel- Raziq M., Die elf Schreitstatuen in Luxor Tempel (I), ASAE 73, pp. 1-27, Pls. I-IV; Sourouzian, 1989, op.cit.,pp.158-159, Nr. 96[c]; Desroches-Noblecourt, 1996, – Desroches-Noblecourt C., Ramsès II, La véritable histoire, Paris, p.131 ; Magen, 2011, op.cit., pp.595-597.

⁴⁶ Daressy, 1894, op.cit., pp.49-50; PM, II, p.313; Habachi, 1969, op.cit. .p.18, PL.X[a]; Freed, 1987, op.cit., p.52; Sourouzian, 1989, op.cit., p.158, Nr.96 [f]. Malek, 2003– Malek J., Egypt 4000 Years of Art, London, p.235; Laboury, 2008, op.cit. .p.195 ; Magen, 2011, op.cit., pp.584-591.

⁴⁷ Habachi, 1969, op.cit. .p.18, PL.X[a].

Table n^o. **VII**: List of statues of Ramesses II found in Luxor (East Bank)

“Karnak Temple School”

Cat.n ^o .	Form	Material	Dimensions	Originally made for Ramesses II	Usurped from earlier times
88	Striding	Red granite	H. 2.63 m	-	X
89	Striding	Rose granite	H. 8.5 m	-	X
90	Striding	Grey schist	H. 0.78 m	X	-
91	Striding	Red granite	H. 2.42 m	-	X
92	Seated	Black granite	H. 1.94 m	X	-
93	Seated	Schist	H. 0.67 m	X	-
94	Seated	Sandstone	H. 1.61 m	X	-
95	Seated	Granodiorite	H. 1.60 m	X	-
96	Seated	Rose granite	H. 1.03m (preserved fragment)	-	X
97	Prostrating	Grey schist	H. 0.27.5m	X	-
98	Crawling	Schist	H. 0.28 m	X	-
99	Prostrating	Limestone	H. 0.15 m	X	-
100	Kneeling	Limestone	H. 1.30 m	X	-
101	Kneeling	Limestone	H. 0.19 m	-	X
102	Sphinx	Limestone	H. 0.18 m	X	-
103	Sphinx	Limestone	H. 0.87 m	X	-
104	Sphinx	Sandstone	H. 1.47 m	-	X
105	Crio-sphinx	Sandstone	L. 1.60 m	-	X

106	Group (kneeling)	Grey green schist	H. 0.54 m	X	-
107	Head	Quartzite	H. 0.45 m	X	-
108	Osiride	Rose granite	H. 8.00 m	X	-
109	Osiride	Limestone	H. Larger than life size	-	X

This school is characterized by a great diversity of forms (types) of the statues, in addition to that of the stones or materials. It includes twenty-two statues (cat. n^{os}. 88-109). Eight figures (cat. n^{os}.88, 89, 91, 96,101,104,105,109)⁴⁸ were usurped during the reign of Ramesses II, while the other sculptures were made for him.

The repertoire of this school should be divided into sub-groups as follows:

- *Striding statues*: four striding statues (cat. n^{os}.88-91).
- *Seated statues*: five seated statues (cat.n^{os}.92-96).
- *Prostrating figurines*: two statues (cat. n^{os}. 97, 99).
- *Crawling statuettes*: only one figure (cat.n^o.98).
- *Kneeling statuettes*: two statues (cat.n^o.100, 101).
- *Sphinx*: three statues (cat.n^{os}.102-104).
- *Group statues*: only one (cat. n^o. 106).
- *Osiride statues*: two sculptures (cat. n^{os}. 108,109).

⁴⁸ PM, VIII¹, p.66 (as from unknown provenance); Vandier, 1958, *op.cit.*, p.610; Scamuzzi, 1966 – Scamuzzi E., L'Art Égyptien au Musée de Turin, Turin, Pl. LXII; Donadoni, 1989– Donadoni R. A. M., Passato e futuro del Museo Egizio di Torino, Turin, pp.29-30, Nr.6 ; Magen, 2011, *op.cit.*, pp.494-495 ; Barbotin, 2007a – Barbotin C., Les statues égyptiennes du Nouvel Empire, statues royales et divines, Vol. I, text, Paris, 116-118 ; Hofmann, 2016– Hofmann E., Eine Kolossalstatue Ramses' II.als Beter, in : Ramses göttlicher Herrscher am Nil, Petersberg, p.78; Connor ,2017a– Connor S., Le torse de Ramsès, le pied de Mérenptah et le nez d'Amenhotep : observations sur quelques statues royales des collections turinoises (Cat. 1381, 1382 et 3148), in: *Rivista del Museo Egizio* 1, pp.2-10, Figs.1-9.

This remarkable diversity of the types, as well as the lack of a constant style is a puzzling subject.

Here we have to draw attention to one of the most famous figures of the king (cat.n^o.92)⁴⁹. This sculpture is world renowned as the Turin masterpiece portrait of Ramesses II. The king's face does not have the lean, delicate features and gentle smile, but instead the fleshy cheeks and prominent curved nose of his father Seti I. This discrepancy has led to extensive discussion. Is this a kind of family likeness?

Or is it an image of Ramesses II which, for one of many possible reasons, does not conform to the standard facial type? Or a sculpture which was originally intended to show Seti I? So, the original subject of the statue is still a matter of argument.

Although, statue (cat.n^o.93)⁵⁰ is a fragmentary seated statue of Ramesses II, it appears to have been the model of the statue in Turin (cat.n^o.92). Both style and technique are identical and the two figures of Ramesses II are draped likewise. This collection of statuary is distinguished with this type of prostrating, kneeling, crawling royal figures. When the king appears barefoot, it is an indication that he prostrates on a ritually pure soil. His downcast eyes and reverent expression complement his prostrate stance. This type of the royal statuette is attested from the 18th Dynasty on. The lines of the young and athletic body are expertly balanced: parallelism of the left arm and left thigh, lower part of the left leg in the alignment of the right leg. Between the body of the sovereign and the ground, the stone has not

⁴⁹ Petrie, 1909a, *op.cit.*, p.44 ; Vandier, 1958, *op.cit.*, p.644, Pl. CXXVI [1, 3] ; Anthes, 1954 –Anthes R., *Ägyptische Plastik in Meisterwerken*. Stuttgart, Pls.4-5 ; Scamuzzi, 1966, *op.cit.*, Pl. VII ; Wildung, 2016– Wildung D., *Staatskunst - die Statuen Ramses' II.*, in : *Ramses göttlicher Herrscher am Nil*, Petersberg pp.68-72, fig.4.

⁵⁰ Legrain, 1909, *op.cit.*, pp.4-6, Pl.2.; Anthes, 1954, *op.cit.*, Pls. 4-5; Vandier, 1958, *op.cit.*, p.625.

been hollowed out, probably to give more strength to the whole figure. The left leg is modelled on both sides of this stone reinforcement.⁵¹

This school is also characterized by two sphinx statuettes (cat. n^{os}.102, 103)⁵². These androcephalous sphinxes have preserved the features of Ramesses II, with the slightly aquiline nose, small mouth and smiling, slanting eyes, treated so characteristically.

The Karnak Temple's School is distinguished with a colossal Osiride statue (cat.n^o.108)⁵³ representing Ramesses II standing, his hands crossed over the chest and holding the insignia of royalty (*nh3h3 -hk3*), the flail in the right hand and the crook with a broken head (opening) in the left hand. The king wears the *Double Crown* atop of the *nemes* headdress, which is characterized here with its short lappets. He wears the short kilt *šndyt*, its buckle is incised with a cartouche of king Pinudjem (*hm -ntr-tpj-(n)-Jmn P3j -ndm s3-P3j-ḥnh*). The representation of a dagger having a long blade and a falcon-headed pommel, is slipped under the belt of the king. The legs of the statue are heavy with strong muscles. A small statuette of the queen is found between the lower part of the king's legs. The position of the statuette of the queen is unique, not besides the king's legs as usual but represented standing on the king's feet.

⁵¹ Legrain, 1909–Legrain G., *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*, No.42139-42191, statues et statuettes, de Rois et de Particuliers, II, Cairo, p.7-8, PL.4; Matthiew, 1930–Matthiew M., A Note on the Coronation Rites in Ancient Egypt, *JEA* 16, No.1/2, pp. 31-32, Pl. XI, 3; Vandier, 1958, *OP.CIT.*, p.625, PL.CXXXIII, 4; Habachi, 1969, *op.cit.*, p.38, fig.28.

⁵² PM, II, p.142; Vandier, 1958, *op.cit.*, p.394; 396, n. 2; p.408, n. 8; p.417; p.626; Pl. 134,3; Freed, 1987, *op.cit.*, p.137; Schott, 1970–Schott E., Die heilige Vase des Amon, *ZÄS* 98, p.42; Hornemann, 1969, *op.cit.*, VI. Pl. 1532; Verbovsek, 2002–Verbovsek A., Motiv und Typus der sogenannten Hyksosmonumente. Ein neuer methodischer Ansatz zur Untersuchung altägyptischer Rundbilder, *SAK* 30, p.345 (J.5).

⁵³ Leblanc, 1980–Leblanc C., Piliers et colosses de type « Osiriaque » dans le contexte des temples de culte royal, *BIFAO* 80, pp.72, 78-79, fig.4 [D.4]; Hornemann, 1966, *op.cit.*, V, Nr.1151; Magen, 2011, *op.cit.*, pp.612-614; Christophe, 1955–Christophe L.A., Deux notes sur le rapport de M. Chevrier (Karnak, 1953-1954), *ASAE* 53, pp.43-48.

Table n^o. **VIII**: List of statues of Ramesses II found in Thebes (West Bank)

“Ramesseum Temple and Deir el-Madinah”

Cat.n ^o .	Form	Material	Dimensions	Originally made for Ramesses II	Usurped from earlier times
110	Seated (Upper part)	Rose/grey granite	H. 2.66 m	X	-
111	Head	Dark grey granite	H. 2.67 m	X	-
113	Striding	Shea wood	H. 0.69 m	X	-
114	Head	Grey granite	H. 0.24.3 m	X	-
115	Face (fragment)	Limestone	H. 0.13 m	X	-

The West Bank School includes the royal sculptures which were discovered at the Ramesseum Temple and on the Deir el-Madinah archaeological site. Five is the total number of these statues (cat. n^{os}. 110-115).

Starting with the upper part of a colossal statue of Ramesses II (cat. n^o.110)⁵⁴, which constitutes one of the masterpieces in the British Museum. Originally, this fragmentary statue formed part of one of a pair of colossal seated figures of Ramesses II, set up in the Second Court of the Ramesseum, from which it was removed on behalf of H. Salt and L. Burckhardt by Belzoni in 1817. The king wears the *nemes* headdress which is surmounted by a circlet of uraei (about half now lost). The

⁵⁴ British Museum, 1909 – British Museum, A guide to the Egyptian Galleries (Sculpture), London, p.160; PM, II, p.436; Strudwick, 2006– Strudwick N., The British Museum Masterpieces of Ancient Egypt, London, pp.202-203; Vandier, 1958, *op.cit.*,p.616; Marohn, 2016– Marohn F., Kolossal wie im Original , in: Ramses göttlicher Herrscher am Nil ,Petersberg , pp.34-37; Leblanc & Esmonin, 1999– Leblanc C. & Esmonin D., Le “Jeune Memnon” :un colosse de Ramsès II nommé “ Ousermaâtrê- Setepenrê -Amié -d’Amon –Rê”, Memnonia 10, pp.79-100,Pl.XVII[A-B].

pharaoh's face is almost round, with chubby cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone. The prominent almond eyes are placed horizontally, and they are gazing slightly downward. His nose is wide and straight. The mouth is articulated by well-defined edges and it is slightly slanting. Two little hollows mark the corners of the mouth.

The second figure representing this school is a head from a seated colossal statue of Ramesses II from Ramesseum Temple (cat. no.111)⁵⁵. We notice that this head had some characteristics different than the previous statue; particularly the facial features.

The third example here is a wooden striding statuette of Ramesses II (cat. n^o.113).⁵⁶ The statue has a very elongated shape, with a waist high placed. The king wears the blue crown which is marked by rings of blue faience. The king's head is quite large in proportions to the rest of the body and the surface of the face is round with full-cheeks. The king's short skirt is pointed forward, which has been decorated with new patterns. The left leg is forward and the right arm hanging along the body.

The last figure of this school is a royal head (cat.n^o. 114)⁵⁷ representing probably either Seti I or Ramesses II; but after the examination of its facial features, it seems that this head represents a youthful portrait of Ramesses II.

⁵⁵ Vandier, 1958,*op.cit.*, pp.392-398 ; Russmann, 1989 – Russmann E. R., *Egyptian Sculpture, Cairo and Luxor*, Austin , p.151, Pl.70; Leblanc , 2016–Leblanc C., *Das Ramesseum*, in: *Ramses göttlicher Herrscher am Nil* ,Petersberg,pp.278-281.

⁵⁶ Vandier, 1958,*op.cit.*, p.397, n.4 ; Barbotin, 2007,*op.cit.*, p.102, Pl.49.

⁵⁷ Seipel, 1983–Seipel W., *Bilder für die Ewigkeit : 3000 Jahre ägyptischer Kunst*, Konstanz, Kat.-Nr. 86; Seipel, 1992– Seipel W., *Gott-Mensch-Pharao : Vier tausend Jahre Menschenbild in der Skulptur des alten Ägypten*, Wien, cat.-nr. 107; Kayser, 1966–Kayser H., *Die ägyptischen Altertümer im Roemer-Pelizaeus-Museum in Hildesheim*, Hamburg, p.71, Pl. 60.

Part IV: School (Centers) of Aswan and Nubia:

Table n^o. **IX**: List of statues of Ramesses II in the Temple of Gerf Hussein

“Gerf Hussein School”

Cat.n ^o .	Form	Material	Dimensions	Originally made for Ramesses II	Usurped from earlier times
120	Osiride	Sandstone/ polychromy	H. 8.00 m	X	-
121	Osiride	Sandstone	H. 5.50 m	X	-

The temple of Gerf Hussein was originally a partly free-standing and partly rock-cut temple of Ramesses II, which was built by the Viceroy of Nubia, *Setau*, at a site some 90 km south of Aswan.

Table n^o. **IX** shows that this assemblage contains only two osiride colossal statues (cat.n^{os}.120, 121) of Ramesses II. As for *the first statue* (cat. n^o 120)⁵⁸, the king appears as god Osiris. He wears a colossal double crown atop the striped nemes headdress with broad frontal head band. An uraeus ornaments the king's forehead. The king's arms are crossed right over left on his chest, holding a set of two scepters (*ḥḳ3* and *nḥḥ3*) which identify Osiris. The pharaoh's face is short and more triangular, with full and round cheeks.

The second osiride statue (cat. n^o. 121)⁵⁹, is one of the two preserved colossi and is substantially shorter than its twin in the Nubian Museum (cat.n^o.120), which is better preserved. The king holds a flail in one hand, while the other is hanging down. Jaquet and El-Achirie described the statues of this temple as representative a heavy clumsy artistic style, and suggested that they prefigure the later Meroitic Art.⁶⁰

⁵⁸ PM, VII, p.35 ; Jaquet &El-Achirie 1978– Jaquet J. & El-Achirie H., Gerf Hussein, I, Architecture. Centre d'Études et de Documentation sur l'ancienne Égypte, Cairo, preface, III-IV ; Leblanc, 1980,op.cit., pp.73-74, fig.2 [B.3] ; Usick,1998– Usick P.H., William John Bankes' Collection of drawings and manuscripts relating to Ancient Nubia , PhD Thesis, Vol. I , University of London, p.110.

⁵⁹ Leblanc, 1980,op.cit., pp.73-74, fig.2 [B.3].

⁶⁰ Jaquet &El-Achirie, 1978,op.cit., preface, III-IV.

Table n^o. X: List of statues of Ramesses II in the Temple of Wadi Es-Sebuaa

“Wadi Es-Sebuaa School”

Cat.n ^o .	Form	Material	Dimensions	Originally made for Ramesses II	Usurped from earlier times
122	Sphinx	Red sandstone	H. 4.20 m	X	-
123	Standard-bearer	Sandstone	H. 6.00 m	X	-
124	Osiride	Sandstone	H. 4.80 m	X	-

This group includes three statues (cat. n^{os}. 122-124). It is characterized with the variety of the types (sphinx, standard -bearer and osiride).

The standard-bearer statue (cat. n^o.123)⁶¹ is distinguished with its short curled wig.

In general, both Nubian schools were the least artistic, due to the softness and ready splitting of the stone which prevented clean and well-defined workmanship. The main mistake of the sculptors was to use for sculpting a stone which was good for building. According to Petrie⁶², the Nubian school of art (sculpture) shows many defects on the statues carved of Nubian sandstone:

- The limbs are square and heavy.
- The feet and hands are flat and mechanical.
- The muscles are crude ridges.
- The face is rendered.

⁶¹ Gauthier, 1912– Gauthier H., *Le Temple de Ouadi es-Sebouâ*, I, Cairo, pp.43-46, Pls.XIV[A,B], XV[A,B] ; PM, VII, p.57 .

⁶² Petrie, 1910, *op.cit.*, pp.11-28.

Table n^o. **XI**: List of statues attributed to Ramesses II in Abu Simbel

“Abu Simbel, Great Temple School”

Cat.n ^o .	Form	Material	Dimensions	Originally made for Ramesses II	Usurped from earlier times
125	Seated	Sandstone	H. 21.00 m	X	-
126	Seated	Sandstone	H. 21.00 m	X	-
127	Seated	Sandstone	H. 21.00 m	X	-
128	Group (seated)	Sandstone	Over life size	X	-
129	Osiride	Sandstone	H. 8.00 m	X	-

This collection of colossal statues (cat.n^{os}. 125-129) represents Ramesses II. They all were carved in the same rock and left partly attached to the façade of the temple (cat.n^{os}.125-127).

The first three seated statues (cat.n^{os}. 125-127) are distinguished with their own names; perhaps it is an example of these statues which represent the king as a god.⁶³

The three colossal seated statues reveal the same style and facial features.⁶⁴

This school of sculpture also includes eight colossal osiride statues of Ramesses II (cat. n^o.129);⁶⁵ they are found inside the first hall of the temple; the four on the left wear the white crown of Upper Egypt and the ones on the right wear the double

⁶³ Habachi, 1969, *op.cit.*, p.8, fig.6 [A].

⁶⁴ Desroches-Noblecourt & Gerster, 1968– Desroches-Noblecourt C. & Gerster G., *Le monde sauve Abou Simbel*, Berlin , pp.19-22, Pls.50-54; PM, VII, p.100; Freed, 1987, *op.cit.*, p.67.

⁶⁵ Weigall, 1907, *op.cit.*, Pl. LXXII [I]; PM, VII, pp.104-105; Desroches-Noblecourt & Gerster, 1968, *op.cit.*, pp.22-24, Pls.55-57; Habachi, 1969, *op.cit.*, p.8, fig.6 [B, C]; Leblanc, 1980, *op.cit.*, pp.75-76, fig.2 [B.1]; Freed, 1987, *op.cit.*, p.66; Willeitner, 2016, *op.cit.*, pp.246-253, fig.2.

crown of the Two Lands.⁶⁶ It appears that the torso of every statue with broad shoulders has not been sculpted schematically as usually in the Ramesside colossal statuary; the chest appears “lifeless” like a flat and plain surface without any anatomic details.

In general, the forms are heavy, the inner angles seldom worked out, and the extremities are thick and massive.

⁶⁶ Desroches-Noblecourt & Gerster, 1968, *op.cit.*, pp.22-24, Pls.55-57; Leblanc, 1980, *op.cit.*, pp.75-76, fig.2 [B.1]; Habachi, 1969, *op.cit.*, p.8, fig.6 [B, C]; Freed, 1987, *op.cit.*, p.66.

Table n° . **XII**: List of statues of Ramesses II in Abu Simbel

“Abu Simbel, Small Temple School”

Cat.n°.	Form	Material	Dimensions	Originally made for Ramesses II	Usurped from earlier times
130	Striding	Sandstone	H. 11.00 m	X	-
131	Striding	Sandstone	H. 10.00 m	X	-
132	Striding	Sandstone	H. 10.00 m	X	-
133	Striding	Sandstone	H. 11.00 m	X	-

Four striding colossal statues (cat. n°^{os}.130-133) is the total number of the figures of Ramesses II in this Temple, in addition to, two colossal striding statues of queen Nefertari. These are the six colossal statues which give the illusion of motion and that animate the entire facade; all statues are striding, youthful, full of life and energy. The statues have been arranged in two parallel groups, but the general layout has allowed the artist to enhance the figure of the queen, which is framed by two statues of the king. Each statue represents Ramesses II striding as if he were coming out of the temple or emerging out from the pylon; his left leg forward, while his two arms are extended along his body. The artist has succeeded to render a hieratic shape to the whole general appearance of the statue, which is in fact different than those life royal images (facial features). The pharaoh's young face appears rather triangular, with full and round cheeks. The torso is flat; the chest muscles have been sculpted lifeless, almost schematically: the arms have been carved perfectly, and they appear vertically; the shoulders are broad; the muscles of the forearms (brachio-radialis) are generally shallow and the wrist is cylindrical.⁶⁷

⁶⁷ Desroches-Noblecourt & Kuentz, 1968- Desroches-Noblecourt C. & Kuentz CH., *Le Petit Temple d'Abou Simbel*, parts I-II, Cairo, pp .18-25, Pls. clé A 17, A 25, A4, A.37; PM, VII, p.111.

Chapter II

Chapter II

Sculptures usurped in the reign of Ramesses II

Part I: Earlier statues re-used by Ramesses II (usurped statues)

- a) Usurped statues from the Middle Kingdom.
- b) Usurped statues from the New Kingdom.

Part II: Statues of Ramesses II usurped by his successors.

Introduction:

The word usurpation is used by Egyptologists to describe the practice by some pharaohs of replacing predecessors' names, displayed on monuments, with their own names and titles. A ruler, who added only his name to the original inscriptions on a statue of a predecessor, did not affect the rights and claims of the original owner.¹

It was irrelevant whether the process of usurpation took place because the new pharaoh either lacked time or funds for his own statues, or because he wanted to damage the first owner. In later case, the process of usurpation was equivalent to *damnatio memoriae*, which means the programmatic extinction of a pharaoh from public memory.² The usurpation of royal statues became common as early as 14th and 15th Dynasties: Néhésy reused a statue of an unidentified ruler from the Middle Kingdom; the Hyksos rulers also inscribed their names on many royal sculptures originally attributed to the end of the 12th and 13th Dynasties.³

Royal usurpation of monuments was a practice continued between the Eighteenth and Twentieth Dynasty. Thuthmosis III was the first King known to have practiced such activities as a *damnatio memoriae*: after the death of his second wife Hatshepsut, he had wiped out her name and replaced them in general with his father's name rearlier with his own name. Tutankhamun and Eje, both kings, pursued a policy of destroying

¹ Brand, 2010, *op.cit.*, pp.1-13; Eaton-Krauß, 2016b, *op.cit.*, pp.73-75; Capart, 1932– Capart J., L'usurpation des monuments dans l'antiquité égyptienne. In: Mélanges de philologie orientale publiés à l'occasion du Xe anniversaire de la création de l'Institut supérieur d'histoire et de littératures orientales de l'Université de Liège, Louvain. pp.57-66 ; Helck, 1986 – Helck W., Usurpierung, *LÄ VI*, cols. 905- 906, Wiesbaden.

² Eaton-Krauß, 2016b, *op.cit.*, pp.73-75 ; Brand, 2010 , *op.cit.*, p.1 ; Schulman, 1970– Schulman A., Some remarks on the alleged "fall" of Senmut, *JARCE* 8, pp. 29-48.

³ Connor, 2015, *op.cit.*, pp.85-110, Pls.1-15.

the statues and temples erected by Akhenaton, without reusing his monuments. Horemheb, the successor of Eje, continued the process of *damnatio memoriae* concerning Akhenaton, while on his part he erased the names of these Kings and replaced them with his own names and titles.⁴

Normally, the usurpation was achieved by erasing from a monument the distinctive elements of the original owner's titulary, especially the throne name (*prenomen*) and birth name (*nomen*), enclosed in cartouches, replacing them with those of the usurper. The techniques used to replace royal names on monuments depended on the nature of the original relief.⁵

Of the many statues attributed to Ramesses II, some were made during his reign, while others were usurped from sculptures of earlier date.⁶ The distinction between sculptures which have been originally created for Ramesses II and those exploited by other predecessors is a difficult undertaking which requires a profound knowledge of the development of Ancient Egyptian Sculpture. Egyptologists have accused him, that he had usurped several sculptures of his predecessors. Unlike Thuthmosis III and Horemheb, theses early usurpation processes were generally not motivated by a desire to suppress the memory of the kings whose monuments they appropriated.⁷ During the long reign of Ramesses II, not only the original inscriptions of the statuary were re-inscribed with his own names and titles, but also the body proportions, anatomic

⁴ Eaton-Krauß, 2016b, *op.cit.*, pp.73-75 ; Brand, 2010, *op.cit.*, pp.2-3; Cf., Laboury, 1998– Laboury D., La statuaire de Thoutmosis III. Essai d'interprétation d'un portrait royal dans son contexte historique, *Aeg Leod* 5, Liège.

⁵ Brand, 2010, *op.cit.*, pp.2-3.

⁶ Kassem, 2015– Kassem M., Re-reading a statue of king Ramesses II, Text or Iconography, *ET XXVIII*, pp.59-66.

⁷ Murnane , 1975 – Murnane W., The earlier reign of Ramesses II and his coregency with Sety I, *JNES* 34 , pp. 153 - 190; Brand, 2010 , *op.cit.*, pp.4-5.

details and facial features were altered, as well as some elements of the royal costume which were modernized or added.⁸

Part I: Earlier statues usurped by Ramesses II

Many colossal and life-size statues inscribed with the names of Ramesses II are considered as usurped sculptures. Some of them carry unmistakable traces of usurpation: the original inscriptions are erased and replaced, and in many cases the facial features are modified. Due to relatively large number of these colossal statues, previously attributed to Ramesses II, as inscribed with the names and titles of this very King are in fact usurped effigies of a Middle Kingdom or the 18th dynasty kings. Some of these figures are dated to the reign of Thuthmosis III and Amenhotep III; many would go back to the 12th and 13th dynasties. It has also been proposed that statues originally made for Ramesses II were modified during his long reign. In many cases, the discussion is still open. The causes of the different degrees (types) of identifiable usurpation are not always obvious to explain.⁹

⁸ Magen, 2011, *op.cit.*, p.442-443; Vandersleyen, 1979 – Vandersleyen C., Sur quelques statues usurpées par Ramsès II (British Museum 61 et Louvre A 20). In The Acts: First International Congress of Egyptology, Cairo [October 2 - 10, 1976], *SGKAO 14* Walter Reineke (ed.), Berlin. pp. 665 – 669; Sourouzian, 1988, *op.cit.*, pp.229-254; Yurco, 1979a– Yurco F., Amenhotep III and Ramesses II: The Standing Colossi at Luxor. In the Acts: First International Congress of Egyptology, Cairo [October 2-10, 1976], *SGKAO 14*, Walter Reineke (ed.), Berlin. pp. 687- 690; Eaton-Krauß, 2016b, *op.cit.*, pp.73-75.

⁹ Sourouzian 1998a – Sourouzian H., Les statues colossales de Ramsès II à Tanis. Un colosse fragmentaire de quartzite, remploi du Moyen Empire (blocs N° 1471-1486), in : Brissaud, Philippe /Zivie-Coche, Christiane, Tanis. Travaux récents sur le Tell Sâ el-Hagar. Mission Française de Fouilles de Tanis (1987-1997), Paris, pp.391-419. ; Sourouzian, 1988, *op.cit.*, pp. pp.229-254 ; Connor, 2015, *op.cit.*, pp.85-110, Pls.1-15.

A. Middle Kingdom statues usurped by Ramesses II.

Table n^o. I: List of the Middle Kingdom and 2nd Intermediate Period statues usurped by Ramesses II

Cat. n^o.	Form	Provenance	Material	Dating	Type of usurpation
1	Striding	Tanis	Red granite	Senwosret I	Inscriptions + modification
3	Striding	Tanis	Red granite	Senwosret I	Inscriptions + modification
7	Seated	Tanis	Grey granite	M.K.	Inscriptions
8	Seated	Tanis	Grey granite	Senwosret II	Inscriptions
9	Seated	Tanis	Granodiorite	Senwosret I	Inscriptions + modification
10	Seated	Tanis	Granodiorite	M.K.	Inscriptions
11	Seated	Tanis	Black granite	M.K.	Inscriptions
13	Sphinx	Tanis	Grey granite	Amenemhat III	Inscriptions
14	Sphinx	Tanis	Grey granite	Amenemhat III	Inscription
15	Sphinx	Tanis	Red granite	M.K./18 th Dyn.	Inscriptions
16	Sphinx	Tanis	Red granite	Amenemhat II	Inscriptions + modification
17	Sphinx	Tanis	Red granite	M.K.	Inscriptions
21	Head	Tanis	Red granite	M.K.	Modification
25	Seated	Tell Basta	Black granite	M.K.	Inscriptions + modification
32	Seated	Tell Nabasha	Granodiorite	M.K.	Inscriptions
34	Sphinx	Tell el-Maskhuta	Grey granite	M.K./2 nd I.P.	Inscriptions + modification
40	Striding	Memphis	Rose granite	Senwosret I	Inscriptions + modification
41	Striding	Memphis	Rose granite	Senwosret I	Inscriptions + modification
51	Head	Memphis	Red granite	Senwosret I	Modification

52	Head	Memphis	Red granite	M.K.	Modification
53	Head	Memphis	Red granite	Senwosret I	Modification
56	Seated	Ehnasya el-Madinah	Quartzite	M.K.	Inscriptions+(?)
57	Seated	Ehnasya el-Madinah	Quartzite	Senwosret III	Inscriptions +modification
58	Seated	Ehnasya el-Madinah	Ehnasya el-Madinah	Senwosret III	Inscriptions +modification
67	Group, seated	Qift	Red granite	M.K./18 th Dyn.	Inscriptions +modification
91	Striding	Karnak Temple	Red granite	M.K./18 th Dyn.	Inscriptions+ modification
146	Bust	Unknown	Anthracite granodiorite	M.K.	Inscriptions

*M.K. = Middle Kingdom

*N.K. = New Kingdom

*2nd I.P. = 2nd Intermediate Period

According to the collected data mentioned above, many different degrees (types) of usurpation could be detected within the sculptures of the Middle Kingdom and 2nd Intermediate Period that usurped (appropriated) during the reign of Ramesses II as follows:

A) In very rare cases the names and epithets of Ramesses II are simply added without erasing the original name of the sovereign or changing the appearance of the sculpture; this type of adaption is called “first degree of usurpation”¹⁰. It is obvious in the two colossi of *Mermeshau** (cat.n^o.10); besides the name of the original owner

¹⁰ Evers , 1929a – Evers H.G., Staat aus dem Stein. Denkmäler, Geschichte und Bedeutung der ägyptischen Plastik während des Mittleren Reiches , Munich, Vol.I , Pls. 146–147; Evers ,1929b ,*op.cit.*, Pl. 3, fig.37; Magen, 2011, pp.503-506; Vandersleyen, *op.cit.*, pp. 665 - 669; Connor, 2015, *op.cit.*, p.87-110, Pls.1-15.

* The name *Mermeshau* means “chief of the infantry.” It is the commonest military title, and was also the name of the high priests of Mendes. The cartouche occurs only on these statues at Tanis, and doubtfully in the Turin Papyrus in the thirteenth dynasty. The style of inscription and the dedication agree with this date, Cf.,: Petrie, Murray & Griffith, 1888– Petrie F.W.M., Murray A.S. & Griffith F.L.L., Tanis, Part II, London, p.18 [17].

and the additional name (first usurper) of the Hyksos king Apophis, one can notice the inscriptions of Ramesses II on both sides and on the back of the throne.

The inscriptions of Ramesses II consist of Horus, throne and birth names, supplemented by the usual titulary elements as (*nb t3.wj, s3 R^c, nsw bjtj*), and the formula of life; the royal inscription is finished with: Ramesses II beloved of *Re* and *Seth*. Representations of *Wadjet* and *Nekhbet* were added on the throne side; both goddesses were requested to give life and welfare to the king.

Tanis as the provenance of both statues may suggest that they origin led from Piramesses; the repeated denomination of god *Seth*, may be evidence of an usurpation process which was done by a Hyksos ruler, and suggest a temporary installation in Avaris.¹¹

B) The second degree (type) of usurpation occurred during the time of Ramesses II on the sculptures of Middle Kingdom and 2nd Intermediate Period: it consists in removing the titles and names of the original owner of the statue and replacing them with names and epithets of Ramesses II. Under these circumstances the definition “appropriation” seems to be a more suitable expression than “usurpation”.¹²

There are several examples of such usurpations (appropriation). Starting with the seated sculptures (cat. n^{os}. 7¹³, 8¹⁴, 11, 32). It appears that this Ramesses II's vast expropriation of royal statuary was part of a much larger program of new

¹¹ Cairo Museum (JE37466 & JE 37467); Oppenheim & Others (ed.), 2015– Oppenheim A., Arnold D., Arnold Dieter, and Yamamoto K., *Ancient Egypt Transformed: The Middle Kingdom*, New York and London, p.298, no.1L; Connor, 2009 – Connor S., *The smiling Pharaoh of Budapest*, *Bulletin du musée hongrois des Beaux-Arts* 110-111, pp.41-64, Connors, 2015, p. 86, notes. [12]; Davies, 1981– Davies W.V., *A Royal Statue reattributed*, London, p.24.no. 14; PM, IV, p.19; Magen, 2011, pp.503-506; Evers, 1929 a, *op.cit.*, Pls. 146–147; Vandier, 1958, *op.cit.*, p.216 [6], Pl. LXXII [3] ; Petrie, Murray & Griffith, 1888, *op.cit.*, p.18 [17].

¹² Eaton-Krauß, 2016b, *op.cit.*, pp.73-75.

¹³ Borchardt, 1925, *op.cit.*, p. 121-122, Pl.97 ; Vandier, 1958, *op.cit.*, p.619.

¹⁴ Borchardt, 1925, *op.cit.*, pp.34-36, Pl. 70; Montet, 1933, *op.cit.*, p.10, Pl. XXII- XXIII ; Magen, 2011, *op. cit.*, pp.457-459; Montet, 1933, *op.cit.*, p.10.

monumental inscriptions and decorations that the king carried out throughout Egypt and Nubia after 21st year of his reign , probably in connection with one or more of his jubilees.¹⁵ As for striding and standing statues (in most cases they are colossal granite sculptures)¹⁶, it appears that all of them have been exposed to the process of reworking of their physiognomy, style and inscriptions; they will be mentioned in the next degree of usurpation.

Concerning sphinx statues: this group contains four sphinx statues (cat.n^{os}.13, 14, 15, 17); all were found in Tanis; they were made of granite (red or grey). What is surprising in this group is that the total number of sphinx statues which were discovered at Tanis and originally made in the Middle Kingdom and 2nd Intermediate Period is five; only one statue (cat.n^o. 16)¹⁷ was exposed to full usurpation (Inscriptions +modification), while the rest of sphinx statues were re-inscribed only with the names of Ramesses II (the second degree of usurpation). It seems possible that these statues were usurped in several stages. They may have been transported during the Late Period to Tanis from different places (Piramesses, Fayoum, *etc.*).

The last statue of this group is the upper part of a royal statue (cat. n^o.146)¹⁸; although this bust is inscribed with the names of Ramesses II, it cannot be attributed to this king, not only because the king's facial features, represented here in a different way than in other statues of Ramesses II, but also on account of other iconographical and stylistic details.

¹⁵ Colin & Hartenstein, 2016– Colin F.and Hartenstein C., Eine kolossale Sitzfigur Ramses'ii.,in:Ramses göttlicher Herrscher am Nil, Petersberg , p.54; Vandersleyen,1983,*op.cit.*, pp. 17-22; Vandier, 1958,*op.cit.*, p.613, Pl. CXXXIV; Brand, 2010, *op.cit.*, pp.7-8.

¹⁶ Sourouzian, 1988, *op.cit.*, pp. pp.229-254 ; Eaton-Krauß, 2016b, *op.cit.*, pp.73-75.

¹⁷ Cherpion, 1991– Cherpion N., En reconsidérant le grand sphinx du Louvre (A 23), *RdE* 42, pp. 25- 40 ; Fay, 1996c ,*op.cit.*, pp.9-23 ; Ziegler ,1997c – Ziegler C., Andreu G., Rutschowskaya M. H., L'Egypte au Louvre, Paris, pp. 52- 54 ; Leclant, 1978– Leclant J., Le Temps des pyramides, coll. "L'univers des formes", Vol. 1, Paris, p. 213.

¹⁸ Fay, 1996 a – Fay B., A re-used bust of Amenemhat II in the Hermitage, *GM* 150, pp.51-52, Pls.1-7; Magen, 2011,*op.cit.*, p. 452.

C) The third degree (type) of usurpation in the statuary of Middle Kingdom and 2nd Intermediate Period is characterized by more or less profound modification (reworking) of the statue's facial features, in addition to changing the style and royal regalia; together with the replacement of the royal texts (second degree of usurpation). So, in this stage, the artists of Ramesses II reworked the physiognomies and modified the proportions of the statues, in addition to carving their ruler's names after removing the names of the original owner.¹⁹

In fact, after modifying the facial features, the proportions of the body, the royal costume and the uraeus, the identification of the original owner became more problematic. Stylistic analysis, however, helps, in some cases to find an answer.

The group consists of five colossal striding statues made of red granite (cat. n^{os}.1, 3, 40, 41, 91); based on some characteristic elements, they can be considered the best examples of this group.²⁰ It seems that they all were once in ancient temples in the area of present-day Cairo. Two of them would have been transported to Piramesses (cat.n^{os}.1, 3)²¹ before they finally settled in Tanis; the third and fourth (cat. n^{os}. 40, 41) remained in the traditional residential city of Memphis.²²

The last one (cat. n^o.91) while its dating to the Middle Kingdom is not confirmed, found in Mut Temple at Karnak, and now it belongs to the collection of Turin Museum.²³

It is only towards the end of the 1980s, that a detailed historical analysis revealed that Senwosret I had commissioned this group of statues centuries earlier. Perhaps the

¹⁹ Kozloff & Bryan, 1992,*op.cit.*, pp.172-175; Brand, 2010 , *op.cit.*, p.6.

²⁰ Sourouzian, 1988, *op.cit.*, p.229; Eaton-Krauß, 2016b, *op.cit.*, pp.73-75 .

²¹ Montet, 1935-1938,*op.cit.*, pp.497- 499 ; PM, IV, p.14 ; Montet, 1933, *op.cit.*, pp. 55, Pl.VI ; Tanis ,1987,*op.cit.*, p.30 ; Sourouzian, 1988, *op.cit.*, pp.229-254,Pl.71[a] ; Uphill , 1984 ,*op.cit.*, pp.9-10, 129, Pl.9.

²² PM III², p.846; Malek , Jeffreys, & Smith,1987 ,*op.cit.*, p.19,G.1; Smith H.S.,Jeffreys&Malek,1983,*op.cit.*, pp.35-38; Laboury, 2008,*op.cit.*, pp187-195, Pl. XXVII[d]; Sourouzian, 1988,*op.cit.*, p.233, Pl.68; Magen, 2011,*op.cit.*,pp.442-443.

²³ PM, VIII¹, p.66 (as from unknown provenance); Vandier, 1958, *op.cit.*, p.610; Scamuzzi, 1966 ,*op.cit.*, Pl. LXII; Donadoni, 1989,*op.cit.*, pp.29-30, Nr.6 ; Magen, 2011, *op.cit.*, pp.494-495 ; Barbotin, 2007a, *op.cit.*, 116-118 ; Hofmann, 2016,*op.cit.*,p.78; Connor ,2017a,*op.cit.*, pp.2-10, Figs.1-9.

original size (H. about 7.5 m) and the material of these sculptures were sufficient for the artists in the reign of Ramesses II to covetous eyes upon them.²⁴ The study of their style and iconography indicates that, in spite of the Ramessides inscriptions and the modification of the facial features, they should be attributed to the Middle Kingdom, specifically to Senwosret I. Some marks of usurpation (reworking of the facial features and style) have been detected. One can summarize that the changes occurred in the following spots: on the mouth, nose, eyebrows, eyes, cheeks, chin-straps, chin, ears, upper and lower tabs of the crowns, neck, collar, bracelet, the royal costumes, the objects in the hands of the pharaoh, body proportions *etc.* According to Sourouzian²⁵, anatomic and stylistic comparison shows that the physiognomy of the Ramesses colossi presents entirely different features than those we are considering from Tanis, Memphis, Tell Basta and Karnak.

A set of royal heads (cat. n^{os}. 21, 51, 52, 53)²⁶ in red granite, from Tanis and Memphis, have been thoroughly examined. The results of the examinations show clear evidences of reshaping and modification during the reign of Ramesses II, especially on the upper and lower tabs of the white crowns, chin-straps, and finally the facial features.²⁷

As for the seated statues of this group, five seated sculptures (cat .n^{os}. 9, 25, 56, 57, 58)²⁸; they are characterized by large, flat surfaces on the back pillars and sides of the

²⁴ Eaton-Krauß, 2016b, *op.cit.*, pp.73-75 ; Brand, 2010, *op.cit.*, p.6, Fig. 11.

²⁵ Sourouzian, 1988, *op.cit.*, pp.233-235, Fig.68 ; Montet, 1933, *op.cit.*, Pl. XXII- XXIII ; Montet, 1935-1938, *op.cit.*, pp.498-499.

²⁶ Leclère, 2016, *op.cit.*, pp.273-277; Sourouzian, 1988, *op.cit.*, p.230, PL.63 [a, b]; PM III²/2, p.832 ; Borchardt, 1925, *op.cit.*, p.188, Pl.118 ; Jeffreys, Malek & Smith, 1987, *op.cit.*, p.19 [G7&G8] ; Sourouzian, 1988, *op.cit.*, p.231 ; Magen, 2011, *op.cit.*, pp.439-444.

²⁷ Sourouzian, 1988, *op.cit.*, pp.231-233, Pls. 65[a,b,c], 66[b] and fig.1b.

²⁸ Evers, 1929 b, *op.cit.*, Pls. 65-66; Borchardt, 1925, *op.cit.*, pp.37-39, Pl.71; Magen, 2011, *op.cit.*, pp.454-456; Vandier, 1958, *op.cit.*, p.175, Pl.LXI, 1; Eaton-Krauß, 2016 b, p.74, fig.2; Charron & Barbotin, 2016, *op.cit.*, pp. 24-25, No. 1; Lapaire, 1991– Lapaire C., Museum of Art and History Geneva. Geneva / Zurich, Banque Paribas

thrones were used to present multiple columns of inscriptions containing royal and divine titularies, carefully aligned for maximum visual impact. There is a striking similarity between the statue (cat. n^o. 57) and (cat. n^o. 58), which leads to the conclusion that they have been clearly worked as a pair statue; however, some tiny differences between them can be detected.²⁹

Finally, the rest of sculptures belonging to the third group of the usurped statues are sphinxes (cat. n^{os}. 16, 34). The iconographic and stylistic analysis, in spite of the existence of Ramesside inscriptions and modifications, shows that the first sphinx (cat. n^o. 16) can be attributed to Amenemhat II, while the second one seems to be either from the Middle Kingdom or from 2nd Intermediate Period.³⁰

In fact, the reasons leading to the choice of one or another of these processes still remain obscure. In many cases, the discussion is still open; it is not certain whether the three processes (listed above) of usurpation took place because the Ramesses II lacked time or funds for commanding new sculptures, or because he wanted to damage the memory of the original owner.

B. New Kingdom statues usurped by Ramesses II.

Table n^o. II: List of usurped statues from the 18th Dynasty.

(Switzerland); Swiss Institute for the Study of Art, pp. 26 - 27, no. 12; Spallanzani, 1964– Spallanzani A., La statue de Ramsès II du Musée de Genève, in Geneva, ns, t.12, pp.27-45; Wild, 1945–Wild H., Egyptian sculpture in Geneva Museums, [July-August 1945], Geneva, p.2.

²⁹ Mokhtar, 1983, *op.cit.*, pp.86-90, Pl.7 [a] ; Daressy, 1917, *op.cit.*, pp.33-38.; Connor, 2015, pp.85-110, Pls.1-15; Evers, 1929, Pls. 15 [69, 70], 16 [71, 72].

³⁰ Vandier, 1958, *op.cit.*, p. 56; PM, IV, p.23; Ziegler, 1997c, *op.cit.*, pp. 52-54; Fay, 1996 (c), *op.cit.*, pp.9-23; Ziegler, 1997b–Ziegler C., Les statues égyptiennes de l'Ancien Empire, Editions de la Réunion des musées nationaux, Paris, p. 39 ; Magen, 2011, *op.cit.*, pp.470-472 ; Sourouzzian, 1998c– Sourouzzian H., Le roi, le sphinx et le lion. Quelques monuments mal connus de Tell el-Maskhuta, in : Guksch, Heike/Polz, Daniel (Hrsg.), Stationen. Beiträge zur Kulturgeschichte Ägyptens. Rainer Stadelmann. Mainz, pp.409-413, Pls. 22-23 ; Verbovsek, 2006 –Verbovsek A., Die sogenannten Hyksosmonumente . Eine archäologische Standortbestimmung, Wiesbaden, cat.-nr.9.

Cat. n°.	Form	Provenance	Material	Dating	Type of usurpation
5	Seated	Tanis	Diorite	Amenhotep III (Possibly it was originally made for Ramesses II)	Inscriptions+ modification
28	Head (from a seated statue)	Tell Basta	Granodiorite	Amenhotep III	Inscriptions + modification
61	Striding	El-Ashmunein	Limestone	N.K.	Inscriptions
63	Group, (seated)	Abydos	Black granite	Horemheb	Modification
70	Striding	Luxor Temple	Rose granite	Amenhotep III	Inscriptions
87	Osiride	Luxor Temple	Rose granite	Amenhotep III	Inscriptions
88	Striding	Karnak Temple	Red granite	Amenhotep II (Usurped by Ramesses II and Merenptah)	Inscriptions
89	Striding	Karnak Temple	Rose granite	18 th Dyn.	Inscriptions + modification
91	Striding	Mut Temple, Karnak	Red granite	M.K./18 th Dyn. (probably Amenhotep II)	Inscriptions +modification
96	Seated (upper part)	Mut Temple, Karnak	Rose granite	Amenhotep II	Modification
101	Kneeling	Karnak Temple	Limestone	Amenhotep II	Inscriptions
104	Sphinx	Karnak Temple	Sandstone	18 th Dyn.	Inscription + modification
105	Crio-sphinx	Karnak Temple	Sandstone	Amenhotep III (Usurped by Ramesses II and Pinudjem)	Inscriptions
109	Osiride	Karnak Temple	Limestone	Thuthmosis III	Inscriptions
112	Seated (fragments)	Temple of Seti I, Qurna	Black granite	Amenhotep III	Inscriptions

117	Head	Thebes	Granodiorite	Amenhotep III	Modification
135	Bust (from a seated statue)	Unknown	Granodiorite	Tutankhamun	Inscriptions
140	Sphinx	Unknown	Limestone	18 th Dyn.	Inscriptions + (?)

*M.K. = Middle Kingdom

*N.K. = New Kingdom

*18th Dyn. = Eighteenth Dynasty

Eighteen statues inscribed with the names and epithets of Ramesses II are considered as usurped sculptures. Some of them carry unmistakable traces of appropriation (usurpation) as follows: the inscriptions of the original owner (king) are erased and replaced, and facial features are regularly modified (reshaped). Due to the relatively large number of these sculptures, attributed to Ramesses II, one almost distrusts that each of them inscribed with the royal texts of Ramesses II, is an usurped effigy of a king from the 18th dynasty. Some of these statues, basing on the study of iconography and style, should doubtless be dated to Thuthmosis III (cat.n^o.109)³¹; Amenhotep II (cat.n^o.88, 91, 96, 101)³²; Amenhotep III (cat.n^{os}.5, 28, 70, 87, 105, 112, 117,)³³;

³¹ Mariette, 1875– Mariette A., Karnak .Étude topographique et archéologique avec un appendice comprenant les principaux textes hiéroglyphiques. Découverts ou recueillis pendant les fouilles exécutées à Karnak, Leipzig, Pls.2, 7 ; PM, II2, p.216 [9] ; Varille, 1950–Varille A., Description sommaire de sanctuaire oriental d'Amon –Rê à Karnak, ASAE 50, pp.152-155 ; Barguet, 1962 – Barguet P., Le temple d'Amon-Rê à Karnak .Essai d'exégèse, Cairo, p.221. ; Leblanc, 1980,*op.cit.*, pp.73-74, fig.1 [A.5 or A.9].

³² British Museum, 1909,*op.cit.*, p.160; PM, II2, p.288; Smith S., 1939– Smith S., A colossal statue of the Nineteenth Dynasty, *JEA* 25, pp.145-147, Pl. XVII; Vandier, 1958,*op.cit.*, p.396, 410,413-414, 616.Pl.CXXVIII [1] ;Vandersleyen ,2012– Vandersleyen C., Écrits sur l'art égyptien, textes choisis, Bruxelles, pp.216-217 ; Kassem , 2015– Kassem M., Re-reading a statue of king Ramesses II , Text or Iconography , *ET XXVIII* , pp.59-66, fig. 1 [a &b]; Sourouzian ,1991a– Sourouzian H., A bust of Amenophis II at Kimbell Art Museum , *JARCE* 28 ,pp.55.74. ; Magen, 2011,*op.cit.*, p.528; Legrain , 1906b – Legrain G., Nouveaux renseignements sur les dernières découvertes faites à Karnak (15 novembre 1904-25 juillet 1905), *RT* 28, pp.137-161.

³³ Barbotin, David & Desroches-Noblecourt, 1997,*op.cit.*, p. 93 ; Barbotin, 2007a, *op.cit.*, pp.86-90 ; Montet, 1933,*op.cit.*, p.5 ;Musée du Louvre, 1997–Le Louvre, guide du visiteur: les antiquités égyptiennes, Paris , p.64; Kozloff, Bryan, Berman & Others, 1993,*op.cit.*, p.143; Musée d'art et d'histoire, 2014,*op.cit.*, pp.7-8; Mack, 1930– Mack A. E., Nicholson Museum: Treasures from Egypt II, in: Sydney Morning Herald, Sydney. (25 January 1930), p.13; Müller, 1988– Müller M., Die Kunst Amenophis' III. und Echnatons, Basel , p.IV-55; Magen, 2011,*op.cit.*, pp.535-537; Carter, 1900– Carter H., Rapport sur une découverte à Louxor, ASAE 1, pp.191-192; Habachi,1951–

Tutankhamun (cat.n^o.135)³⁴ ; Horemheb (cat.n^o.63)³⁵; in addition to four statues (cat.n^{os}.61,89,104,140)³⁶ with uncertain dating.

It seems that this assemblage of usurped statues represents only two degrees of usurpation (the second and the third ones).

B) The second degree (type) of usurpation (appropriation) occurs in the statuary of the 18th Dynasty re-used during the reign of Ramesses II, and is characterized by erased names of the original owner of the statue, which are replaced with names and epithets of Ramesses II. This group of sculptures contains nine statues; striding (cat. n^{os}. 61, 70, 88); Osiride (cat. n^{os}.87, 109); a kneeling statue (cat .n^o. 101); a crio-sphinx statue (cat . n^o.105) .This group is ends with a fragmentary bust (cat.n^o.135³⁷). The characteristic feature of this assemblage is a large variety of materials or stones that have been used for carving these statues (limestone, rose granite, sandstone, black granite and granodiorite). This great diversity of stones undoubtedly indicates the multiplicity of art schools and the widespread usurpation of these sculptures throughout Ancient Egypt during the reign of Ramesses II.³⁸

Habachi L., Clearance of the area to the east of Luxor Temple and discovery of some objects, *ASEA* 51, pp.447-467, fig.1 [F]; Hornemann ,1966,*op.cit.*, Vol. VII, Pl.1890; Myśliwiec,1979– Myśliwiec K., *Beziehungen zwischen Atum und Osiris nach dem Mittleren Reich*, *MDAIK* 35, pp.105-116, Pls. CII, CIII,CV; Higginbotham, 2000 – Higginbotham C.R., *Egyptianization and Elite Emulation in Ramesside Palestine: Governance and Accommodation on the Imperial Periphery*, Leiden, p.233.

³⁴ Maspero, 1915– Maspero G., *Guide du visiteur au Musée du Caire*, Cairo, p.188, Nr. 731 ; The Toledo Museum of Art, 1971– The Toledo Museum of Art, *Museum News N.S.14* [2] (Fall 1971). *The Art of Egypt Pt.2*, Ohio. p.67, fig.8; Minas-Nerpel, 2006,*op.cit.*, pp.401-402, figs.162-163.

³⁵ Desroches- Noblecourt 1976,*op.cit.*, pp.119- 122 ; Letellier, 1976,*op.cit.*, pp. 119-122 (XXVI).

³⁶ Roeder,1959,*op.cit.*, p. 34; Lauffray, 1970– Lauffray J., *La colonnade-propylée occidentale de Karnak dite « Kiosque de Taharqa et ses abords. Rapport provisoire des fouilles de 1969 et commentaire architectural*, *Kêmi* 20 (= Karnak III), p.111-164. (42); Sourouzian ,1995– Sourouzian H., *Les colosses du Ile pylône du temple d'Amon-Rê à Karnak, remploi ramessides de la XVIIIe dynastie*, *CdK* X, pp.505-529 ; Hawass& Vannini ,2008 –Hawass, Z., & Vannini S., *Tutankhamun: The Golden King and the Great Pharaohs*, Washington D.C., p. 163.

³⁷ PM, VIII ¹, p.79; Kassem, 2014,*op.cit.*, pp.179-184, fig.4; Luckner , 1971– Luckner Kurt T., *The Art of Egypt , Part II* ; Toledo Museum News , *New Series* , Vol.14 , No.3, p.67, fig.9.

³⁸ Petrie, 1910 ,*op.cit.*, pp.11-47.

C) The third type of usurpation implemented in the statuary of the 18th Dynasty during the reign of Ramesses II, appears as follow: the artists of Ramesses II reworked the facial features and modified the proportions of each statue belonging to this group; re-inscribing the names of this pharaoh after removing the names of the original owner.³⁹

This group of royal sculptures consists of nine statues with different forms: striding (cat .n^{os}. 89, 91)⁴⁰; seated (cat. n^{os}. 5, 28(a head from a seated statue), 63, 96)⁴¹; sphinx statues (cat .n^{os}. 104,140)⁴²; and finally, an elegant head (cat.n^o.117) of a king (most probably Amenhotep III) in the blue crown, re-carved for Ramesses II.⁴³

It appears that most statues of this group were usurped from two kings, namely Amenhotep II and Amenhotep III⁴⁴.The best example of the usurped statues from the time of Amenhotep III is found in Thebes.

It is know that Ramesses II, had erected several life-size statues in the First Court of Luxor Temple, they intervened the ancient statues of Amenhotep III. Most of the statues of Amenhotep III were appropriated by Ramesses II. It is noticeable that these

³⁹ Brand, 2010, *op.cit.*, p.6; Eaton-Krauß, 2016b, *op.cit.*, pp.73-75.

⁴⁰ Legrain ,1929– Legrain G., *Les Temples de Karnak*, Brussels, pp.139-140, fig. 91 ; Michałowski, 1982– Michałowski K., *Karnak*, New York, p.20 ,Pls.10,15 ; Sourouzian, 1995,*op.cit.*, pp.505-529; Magen, 2011,*op.cit.*, pp.520-525; Scamuzzi, 1966,*op.cit.*, Pl. LXII; Donadoni, 1989,*op.cit.*, pp.29-30, Nr.6.

⁴¹ Montet, 1933,*op.cit.*, p.5; Sourouzian, 2007,*op.cit.*, p.217 ; Vandersleyen, 2012, *op.cit.*,pp.216-222; Naville, 1891– Naville E., *Bubastis*, London, p.9, 14, 37; Pls. XXV [c], XXXVIII [a] ; Desroches-Noblecourt, 1976,*op.cit.*, pp.119-122 ; Magen, 2011,*op.cit.*, p.528.

⁴² Schweitzer ,1948 – Schweitzer U., *Löwe und Sphinx im Alten Ägypten*, Hamburg, p. 59 n. 340. ;Wegner & Wegner, 2015 ,*op.cit.*, p.178, Fig.7.78; Evers , 1929b,*op.cit.*,p.87.

⁴³ Bryan, 2007– Bryan B., A new statue of Amenhotep III and the meaning of the Khepresh Crown. In: *The Archaeology and Art of Ancient Egypt: Studies in Honour of David O'Connor*, ed. Z. Hawass and J. Richards, Cairo, pp. 156-158; Myśliwiec, 2004– Myśliwiec K., *Eros on the Nile*, translated from the Polish by Geoffrey L. Packer, New York,p.14; Kozloff & Bryan, 1992,*op.cit.*, pp.172-175.

⁴⁴ Lorand, 2011– Lorand D., Ramsès II «admirait »aussi Amenhotep III : À propos du groupe statuaire CG 555 du Musée Égyptien du Caire, *RdE* 62, pp.73-88, Pls. XVI-XIX.; Yurco, 1979a, *op.cit.*, pp. 687- 690 ; Johnson, 1991– Johnson W.R., « Images of Amenhotep III in Thebes: Styles and Intentions ». *The Art of Amenhotep III*, pp. 26-46; Sourouzian,1993a–Sourouzian H., La statuaire royale sous Amenophis III dans les grands sites d'Égypte, in: Amenhotep III, l'Égypte à son apogée, *DossArch* 180, pp.4-15.

statues of Ramesses II imitated those statues of Amenhotep III.⁴⁵ In general, the artists of Ramesses II had slimmed down the upper parts of the statues of Amenhotep, and reshaped the uraeus on the royal forehead; the same process was repeated with the belt of the king's kilt, the neck, and the facial features.

This group is also characterized with a variety of stones (granodiorite, black granite, rose granite, sandstone, and limestone) used by the sculptures.

Table n^o. **III**: Statues usurped first by Ramesses II and again by his successors:

Cat. n^o.	Form	Provenance	Material	Dating	Usurper
13	Sphinx	Tanis	Grey granite	Amenemhat III	Ramesses II/ Merenptah /Psusennes I
14	Sphinx	Tanis	Grey granite	Amenemhat III	Ramesses II/ Merenptah /Psusennes I
15	Sphinx	Tanis	Red granite	M.K/ 18 th Dyn.	Ramesses II/ Merenptah
16	Sphinx	Tanis	Red granite	Amenemhat III	Ramesses II/ Merenptah /Sheshanq I
17	Sphinx	Tanis	Red granite	M.K.	Ramesses II/ Merenptah
57	Seated	Ehnasya el - Madinah		Senwosret III	Ramesses II/ Merenptah

⁴⁵ Eaton-Krauß, 2016b, *op.cit.*, pp.73-75 ; Brand, 2010, *op.cit.*p.6.

Part II: Statues originally made for Ramesses II and usurped by his successors.

Table n°. **IV:** List of the statues originally made for Ramesses II and usurped by his successors:

Cat. n°.	Form	Provenance	Material	Dating	Usurper
37	Striding	Abu-Qir (origin: Heliopolis)	Red granite	Reign of Ramesses II	Merenptah, 19 th Dyn.
39	Striding	Memphis	Rose granite	Reign of Ramesses II	Ramesses IV, 20 th Dyn.
44	Sphinx	Memphis	Red granite	Reign of Ramesses II	Merenptah, 19 th Dyn.
54	Standard- bearer	Memphis	Rose granite	Reign of Ramesses II	Ramesses VI, 20 th Dyn.
60	Striding	El-Ashmunein	Red granite	Reign of Ramesses II	Merenptah, 19 th Dyn.
69	Striding	Luxor Temple	Red granite	Reign of Ramesses II	Merenptah, 19 th Dyn.
73	Striding	Luxor Temple	Red granite	Reign of Ramesses II (probably it was originally made for Amenhotep III)	Merenptah, 19 th Dyn.
77	Striding	Luxor Temple	Red granite	Reign of Ramesses II	Merenptah, 19 th Dyn.
78	Striding	Luxor Temple	Red granite	Reign of Ramesses II	Merenptah, 19 th Dyn.
83	Seated	Luxor Temple	Black granite	Reign of Ramesses II	Merenptah, 19 th Dyn.
108	Osiride	Karnak Temple	Rose granite	Reign of Ramesses II	Pinudjem, 21 th Dyn.

During his long reign, Ramesses II conducted an ambitious architectural campaign, producing temples and other buildings in the Nile valley. Countless statues of the king filled these temples. After his death, his son and successor Merenptah continued the practice of re-inscribing (usurpation) older royal sculptures.⁴⁶ Following the practice of his father, Merenptah tended to place additional cartouches on the shoulders and chest of the usurped statues, as well as alter or add inscriptions on the front and sides of (statuary) thrones, on the base, and on the back pillar.

In the present state of knowledge, Merenptah had usurped eight statues (cat. n^{os}.37, 44, 60, 69, 73, 77, 78, 83)⁴⁷ originally made for Ramesses II. Some common features of these statues can be detected: all of them were carved in red granite, except one (cat.n^o. 83) which was made of black granite; the first and third degree of usurpation are not attested in this group of statues. Most of them were found in two sacred places , Memphis and Thebes.

It is not clear whether the process of usurpation during the reign of Merenptah took place because the ruler lacked time or fund for crafting his own statues, or maybe it was just customary.

⁴⁶ Cf., Sourouzian ,1989– Sourouzian H., Les monuments du roi Merenptah, Mainz ;Christophe, 1951– Christophe L.A., La carrière du prince Merenptah et les trois régence Ramessides, *ASAE* 51, pp.335-372 ; Sourouzian, 1991b,*op.cit.*, pp.226-235 ; Brand,2009– Brand P., Usurped cartouches of Merenptah at Karnak and Luxor. In: Causing his name to live, Studies in Egyptian Epigraphy and History in memory of William J. Murnane, *CHANE* 37,pp.29-48.

⁴⁷ Borchardt, 1925, *op.cit.*, p.123, Pl.98; Chadeaud, 1982– Chadeaud C., Les statues porte-enseignes de l’Egypte ancienne (1550-1085 avant J.C.)-signification et insertion dans le culte du Ka royal, Paris, pp.40-41(PE RII, 17) ; Raue, 1999– Raue D., Heliopolis und das Haus des Re. Eine Prosopographie und ein Toponym im Neuen Reich, *ADAIK* 16, p.359; Engelbach, 1915,*op.cit.* ,p.33, Pl.LVI, [19-20]; Sourouzian, 1989,*op.cit.*, p.48, Nr.8; Chabân, 1907 *op.cit.*, pp.211-223 ; Abdel- Raziq,1998,*op.cit.*, pp. 1-27, Pls. I-IV; Magen, 2011,*op.cit.*, pp.595-597; Abdel- Raziq ,1999 – Abdel- Raziq M., Die elf Schreitstatuen in Luxor Tempel (II), *ASAE* 74, pp. 91-119, Pls. I-V ; Habachi , 1969,*op.cit.* , pp.17-20.

Two other kings from the 20th Dynasty usurped colossal statues originally made for Ramesses II. Ramesses IV re-used a well-known striding rose granite colossal statue (cat.n^o.39)⁴⁸. He usurped the cartouches of his great predecessor, adding some signs and changing others by covering them with plaster. But he did not change the inscriptions of Khaemwaset and Binetanat; these with the cartouches on the back pillar show clearly that it was Ramesses II who erected this colossal statue.

Also Ramesses VI usurped a colossal standard-bearer statue (cat.n^o.54)⁴⁹ of Ramesses II. It is worth mentioning that both statues are from Memphis and were made of the same material.

⁴⁸ Gomaà, 1973– Gomaà F., Chaemwese Sohn Ramses' II. und Hohepriester von Memphis, *ÄA* 27, Wiesbaden, p.84 [50]; Evers, 1929b, *op.cit.*, p.27, no.177; Christophe, 1956– Christophe L.A., Quatre enquêtes ramessides, *BIE* 37, pp.5-19; PM, III, p.219; Habachi, 1969, *op.cit.*, pp.35-37, Abb.22-24, Pl.14; Sourouzian 1988, *op.cit.*, Pls.69 [a], 70 [e-f]; Laboury, 2008, *op.cit.*, p.195; Megan, 2011, *op.cit.*, pp.610-611.

⁴⁹ PM, III2, pp.836-838; Malek, 1986, *op.cit.*, pp.109 -111.

Catalogue

Introduction to the Catalogue

Collecting data concerning the statuary of Ramesses II is a very difficult task for many reasons: his statues are spread in all archaeological sites in Egypt, in most international museums, and finally, in private collections outside Egypt.

The main obstacle is the great number of his sculptures which makes the mission of studying, documenting and listing down the different types of his sculptures a very hard one. Hundreds of complete and fragmentary statues, inside and outside Egypt, were checked out to select the convenient pieces for the study.

The arrangement of the sculptures in the catalogue has been accomplished according to the geographical criteria (provenance) of every piece; taking into consideration the fact that there are many local variations in the shape, proportions, regalia and other features, as well as religious and topographical contexts of their occurrence from North to the South of Egypt.¹

The catalogue contains **146** objects starting with the sculptures found at Tanis and ending with the objects of unknown provenance.

Criterion number two, the form of statues, was used to order the figures inside every archaeological site as follows : (striding- standing- seated- crawling (prostrating)- kneeling- sphinx (sphinx statue - offering- *Crio-sphinx*)- group statue (according to the form or number of figures)- heads and parts of face- bust or upper part- standard bear – Osiride – the king as a child).

The essential components of this methodology are as follows:

1. The method of choosing an appropriate statue for analysis. This includes acquiring necessary images, ensuring adequate sample size, and level of preservation appropriated for our purpose.

¹ Myśliwiec, 1988, p.89.

2. Each statue has been carefully examined to identify the style of Ramesses II and to be sure of the presence or absence of usurpation.
3. Integrated analysis, utilizing a combination of art historical knowledge to perform directed attribution within the data base.

The main target of this study is to elaborate iconographic and stylistic criteria concerning the statuary of king Ramesses II.

In spite of many difficulties, particularly the problems resulting from political circumstances, e.g. the long term inaccessibility of the objects found in Cairo's Egyptian Museum after the Egyptian revolution, as well as lack of answers of some museums, I still hope that the collected material will be sufficient for making an overall analysis of this period's sculptures and for distinguishing specific features characterizing various "schools".

Lower Egypt

-Tanis.....	(n^{os} 1-23)
-Tell Basta.....	(n^{os} 24-31)
-Tell Nebesha.....	(n^o 32)
-Tell el-Maskhuta.....	(n^{os} 33-34)
-Kom el-Hisn.....	(n^o 35)
-Alexandria.....	(n^o 36)
-Abu Qir.....	(n^o 37)
-Memphis.....	(n^{os} 38-55)

Cat. no. (1)

*Colossal striding statue from the Middle Kingdom (Senwosret I),
usurped by Ramesses II*

Present location: Tanis, Amun Temple, in front of the Western Entrance.

Provenance: Tanis. [Origin: Memphis, Ptah Temple].

Material: Red granite.

State of preservation: The face is eroded, only traces of deep-cut, horizontally prolonged inner acanthi remain of the eyes. The statue was divided into 4 main parts (fragments).

Dimension: H. 7, 60 m.; head 165 cm.

Description:

This colossal statue represents a striding king, advancing his left leg, while his two arms are extended along his body; he holds the *mekes* “container” in his left hand which is partly damaged and the folded handkerchief in his right hand, and he stands on a pedestal. The pharaoh wears the white crown without the royal uraeus.

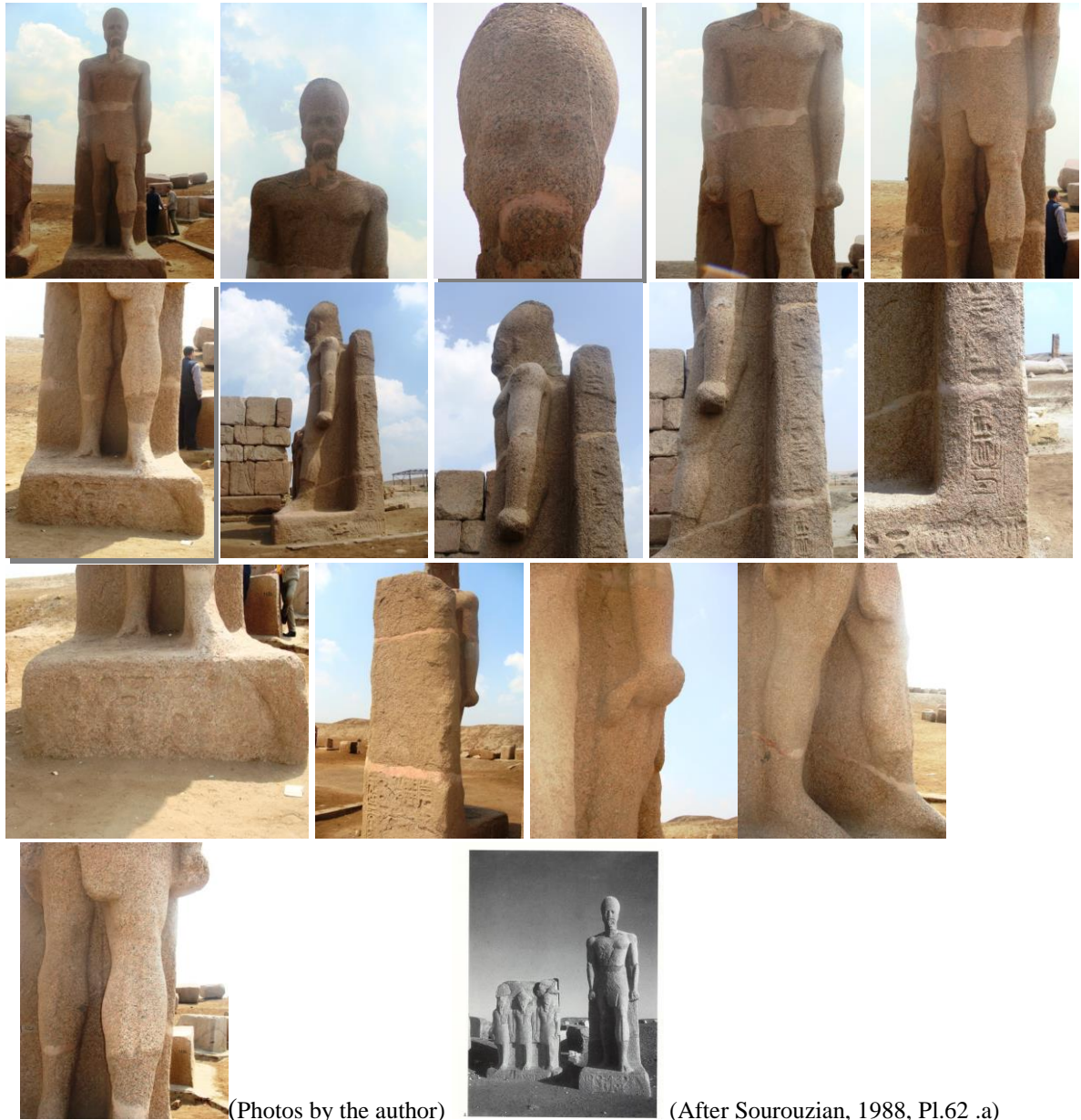
The whole surface of the figure is eroded, for this reason the statue has been recently restored. It seems that the king’s face was almost rectangular with thick cheeks.

The pharaoh is dressed in a short pleated kilt *šndyt* with widely spaced pleats, an animal tail, which is held by a plain belt. The frontal section of the kilt is decorated with a representation of a dagger slips out under the belt. The statue is free of any necklace, collar or bracelets.

The pharaoh’s neck is thick; his chest is sculpted schematically with broad shoulders. The legs of this statue have extremely detailed lower limbs and comparatively realistic and bulging calves with astonishing stylized muscles. On the external face of the left leg junction (plinth) that connects the two legs of the statue, a damaged figure, carved in sunken relief, represents a figure of standing queen.

The conclusion of my observations is that this colossal statue cannot be dated to Ramesses II for many reasons: the form of the frontlet and the tab of the white crown; the absence of the uraeus; the oblong, rectangular face; the detailed protruding musculature; the shorter type of the kilt; the rounded projection of the handkerchief; and the width of the back slab.

Conclusion: as suggested by H. Sourouzian and other scholars, it may have been made originally for Senwosret I from the Middle Kingdom.



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- Leclère, 2016, pp.273-277, figs.1-7.
- Montet, 1933, pp. 56-58, Pls. XXII- XXIII.
- Montet, Mélanges Maspero, p.498-499.
- Petrie, 1885, p.13, 24-25, plan –Nr.7, Pl.V/33.
- PM, IV, p.14.
- Sourouzian, 1988, p.230, Pl.62.a
- Uphill, 1984, p.9, 129, T.8.

Cat. no. (2)

Lower part of a striding colossal statue of Ramesses II

Present location: Tanis, Southern Colossus, between first & second pair of obelisks.

Provenance: Tanis

Material: Red sandstone

State of preservation: The upper part is completely missing, only the top of the royal white crown is preserved. The statue is in very bad state of preservation.

Dimensions: Larger than life size (colossal statue).

Description:

This fragmentary statue represents Ramesses II striding; his arms along the body, both hands are holding the handkerchief *mks*, its surface was used usually to display the royal names engraved in the shape of the ring (damaged); and his left leg forward.

The figure wears a short kilt *šndyt*, where the pleats are indicated by fluting and it is held by a broad belt, its buckle is incised with the name of Ramesses II (*Wsr M3ꜣt Rꜥ-stp n Rꜥ*); the front section of the kilt was decorated as the other lateral parts, besides there is a representation of a dagger which has a short blade with (undefined) pommel, is slipped under the belt.

The muscles of the forearms (brachio-radialis) are generally shallow and the wrist is cylindrical. A curious contrast to the tension and muscularity of the body is formed by the hands.

The legs are extremely massive as the usual Ramesside legs; they show the same combination of broad generalizing treatment and attention to specific anatomical details: the kneecaps are large, round, with smooth surfaces and they are surmounted by a shallow reversed V-shaped muscle.





(Photos by the author)

(After Sourouzzian, 1988, pl.71, [f], Fig.7 [e])

Bibliography:

- Leclère, 2016, pp.273-277, figs.4, 5.
- Petrie, 1885, p.15, 24, Pl. 37 [A, B, C].
- Petrie, Tanis II, p.21.
- PM, IV, p.16.
- Sourouzzian, 1988, Pl.71, f.

Cat. no. (3)

***Fragmentary colossal striding statue from the Middle Kingdom (Senwosret I),
usurped by Ramesses II***
(Northern Colossus)

Present location: Tanis, Amun Temple, in front of the Western Entrance.

Provenance: Tanis. [Origin: Memphis, Temple of Ptah].

Material: Red granite.

State of preservation: The statue is now divided into 3 main parts (fragments). The lower part of the legs, the feet and the neck are missing. The face is relatively eroded. The nose as well as the top part (the ball) of the white Crown is partly broken off. The surface of the chest is badly weathered.

Dimension: H. 7, 60 m. (Total H. of all parts after reconstruction).

Description:

This colossal fragmentary statue represents Ramesses II striding, he advances his left leg, while his two arms are extended along his body; he holds the container of documents in his left hand, and in his right hand, the folded handkerchief.

The king wears the white crown without the *uraeus*, a *šndyt* short kilt with widely spaced pleats, an animal tail and a representation of a dagger on the front section.

The statue is free of necklace, collar or bracelets.

The eyebrows which are rendered in low relief are well preserved; they run horizontally above the eyes. The very detailed upper lids show an attempt to widen the inner corners of the eyes: with good light, one can discern on this head traces of the original spring of the upper lid and the remnants of the deeply cut horizontal inner canthi. The area around the protruding almond eyes has been recessed. The mouth is straight and enhanced at both ends by flaring furrows. The cheeks are full and the chin is broad.

The place of origin might be Memphis; because in this archaeological site were found other similar large statues with the same style, representations, inscriptions and the same material, which also date from the time of *Senwosret I*.





(Photos by the author)



(Imaginary reconstruction by the author)

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- Sourouzian, 1988, pp.229-254, Pl. 62[a].
- Tanis, 1987, p.30.
- Uphill, 1984, pp.9-10, 129, Pl.9.

Cat. no. (4)

Headless striding statue of Ramesses II

Present location: Cairo Museum, No JE 37480, TR 14.6.24.8, SR 4/ 11843, GEM 6723. Permanent: EMC -R8 - N 3.

Provenance: Tanis /excavated in 1904.

Material: Red granite.

State of preservation: The head is missing; there is a crack in the lower part of the statue through the knees. The frontal part of the statue's base and the left foot are broken off.

Dimensions: H.255 cm.

Description:

A headless striding colossal statue represents Ramesses II, he advances his left leg, while his two arms extend along his body; his both hands hold two *mks* (handkerchief); the projecting parts or heads of the two *mks* are partly eroded. The torso of the statue shows a schematic sculpture: the arms, although well carved, are more vertical comparing with the other Ramessides colossal statues; the shoulders are broad; the muscles of the forearms (brachio-radialis) are generally shallow and the wrist is cylindrical. A curious contrast to the tension and muscularity of the body is formed by the hands. The two hands are modeled with equal care. On the well-shaped belly, the circular hole which marking the navel is practice at the bottom of an elongated depression in the shape of a drop of water, which enhances favorably the modelling of the belly.

The pharaoh dressed in a short pleated skirt *šndyt*, where the pleats are indicated by fluting and it is held by a belt; its buckle is incised with a cartouche of Ramesses II (*R^c-msj-sw-mrj-Jmn*).

It is obvious that the modelling of the legs is elaborate. The knees are marked by a groove on the internal side of the leg and a projection on the outer side. The kneecaps are large smooth convex surfaces without any indication of the bone structure. The tibia is pointed out by a vertical bone and was separated by a depression of the slanting muscle which joins the well-shaped calf. The fibula is made by a vertical projection defined by two parallel grooves which join under the protruding lateral malleolus.

The same muscularity is evident in the shoulders and arms; the shoulders appear with their broadness curves into the building muscles of the upper arm. The impression is one, not only of muscularity, but of considerable tension, as if the

figure had taken a deep breath and was holding it, pulling in his stomach at the same time.



(Cairo Museum, photo by Ahmed_Mohamed_Elhami_Aly)

Bibliography:

- Leclère, 2016, pp.273-277.

Cat.no. (5)

Seated statue of Amenhotep III usurped by Ramesses II

(According to the Louvre Museum, it wasn't usurped, but it was originally for Ramesses II)

Present location: Louvre Museum, No. A20.

Provenance: Tanis, the Great Temple of Amun. [Origin: Piramesses].

Material: Diorite

State of preservation: Almost complete. The uraeus, the nose and the upper corners of the seat (throne) are broken off. Restored in 2001

Dimensions: H.259cm, B.W. 80cm, D.117cm, W. of the torso 18,5cm, H. of the throne 75cm.

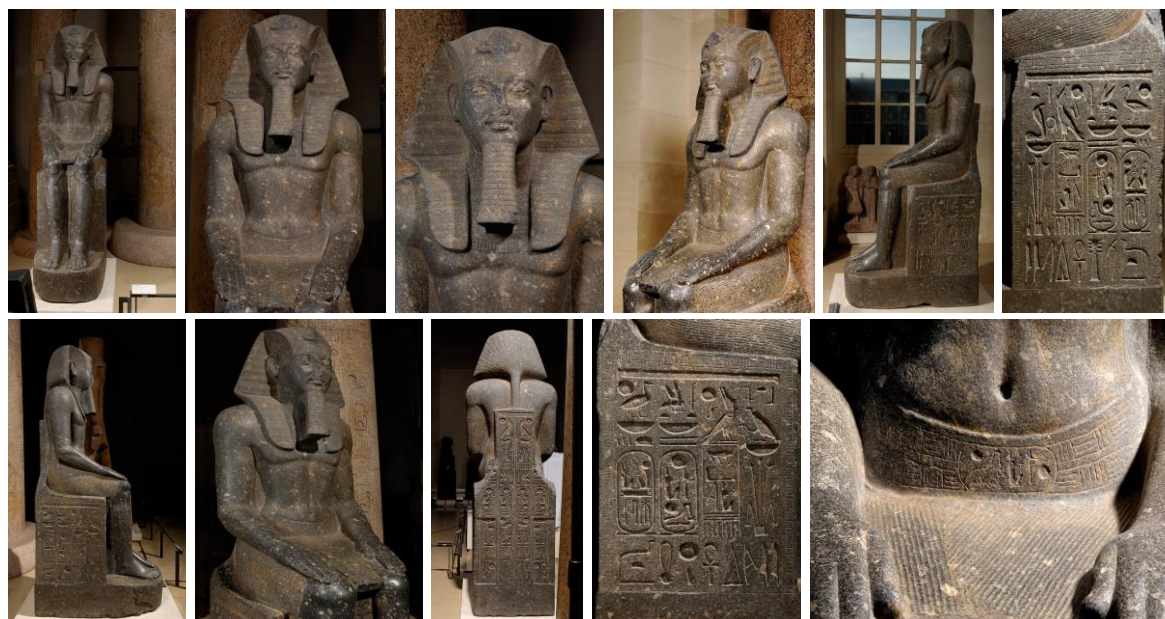
Description:

This statue represents a royal figure in traditional Pharaonic pose: seated on a cubic throne, his hands flat on his thighs, wearing the *nemes* headdress with a (broken) cobra, and a false beard.

The pharaoh's face is round with chubby and round cheeks, making the eyes more sunken. The eyes are small and almond-shaped. Although the nose is damaged, one can notice that it was separated from the mouth with a nasal-labial groove with sharp edges. The mouth is narrow, with drilled corners. The chin is very small; it has been separated from the beard by a well-marked depression. The ears are pierced. The neck appears with irregular surface resulting from rework. The beard is long and broad, attached to the neck by a reserved stone. The chest has been sculpted schematically; it is decorated with the collar *usekh*, which consists of six rows of beads; only the last row contains the diamond-shaped beads in relief. The ends of the collar on the shoulders are omitted. The king wears the conventional royal kilt *šndyt* with a wide belt, where its buckle has been re-inscribed with a cartouche of Ramesses II.

The surface of the stone shows traces of modifications, especially on the face, neck, the torso and throne. Some specialists therefore accused Ramesses II of having re-used the work of one of his predecessors, namely *Amenhotep III*. Consequently, there must be another explanation for the modifications of this sculpture. Ramesses II probably had this effigy carved a few years after his accession, according to the style very similar to that of *Amenhotep III*, whose reign was considered a political model. Each side of the throne was decorated with the motif representing "*the union of two lands*"; we know for sure that this was featured on the original work. The statue was modernized at a later date during the reign of Ramesses II; no doubt for one of the festivals ("jubilees") held

to confirm royal power. The sides of the throne are inscribed with the royal names (facing the goddess of the South on the right side and the goddess of the North on the left); the back of the throne was covered with similar inscriptions. It seems that the colossus was transported from its initial site to Piramesses - the great capital, which we know from texts to have been the center of jubilee celebrations. Perhaps the modifications to the face and torso were due to an accident that occurred on this occasion or during the subsequent (and certain) transfer of the statue during the 21st Dynasty, from Piramesses to Tanis, where it was discovered together with hundreds of other monuments of the same pharaoh, also taken there from Piramesses.



(Louvre Museum ,photos by Christian Décamps)

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Cat. no. (6)

Bust of Ramesses II from a seated statue

Present location: Cairo Museum, CG 616, SR 4/ 13661, Luxor J. 901.

Provenance: Tanis

Material: Grey granite

State of preservation: Only the upper part of this statue is preserved. The crook (*ḥk3*) and the hood of the cobra are badly damaged.

Dimensions: H. 82.5cm, W. 64 cm.

Description:

Ramesses II wears a short curled wig with a central *uraeus* attached by means of a band tied at the back and terminating at each side in another *uraeus*. His torso is clothed in a finely pleated linen garment knotted just below the right breast, a beaded broad collar, and a bracelet shaped like an *udjat* eye. Combining a human eye with the facial markings of the falcon god Horus, the *udjat* symbolized health and prosperity. The outline of *ḥk3* scepter may still be seen in the king's right hand. The torso's slightly forward angle suggests that it originally came from a seated statue. The position of his body slightly bent forward in the sign of reverence towards the gods.

This bust statue of the king is a portrait of the young king in which grace and grandeur are intermixed. The sensitive face is framed by a sumptuous round wig covered with small regular curls, and encircled by a band, to which the *uraeus* is attached. The narrow slits of the eyes, partly veiled by the lowered lids, are surmounted by protruding eyebrows which follow the curve of the eyes.

The mouth is full with slightly upturned corners. A broad collar of several rows of beads covers the king's chest. He wears a delicately pleated costume with wide sleeves, underneath which can be distinguished the fine modeling of the torso. A bracelet decorated with the sacred *udjat* eye, adorns his wrist and in his right hand he holds the *ḥk3* scepter.

This royal bust is sculpted in such a way that it seems it leans a little forward and a slight curve of the left arm would suggest that the sovereign was represented seated, recalling the attitude and also the costume of the very famous statue of Ramesses II in Turin Museum.

The fragmentary inscription on the back pillar does not include the owner's name.



(Cairo Museum, photo by Sandro Vannini)



(Photos after Tiradritti & De Luca, 2000, p. 258.)



(After Sourouzian, 1998, Pl. 44, a, c)

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Cat.no. (7)

*Colossal seated statue from the Middle Kingdom, usurped by
Ramesses II*

Present location: Cairo Museum – No. CG 573, JE 37482-xxx-d, SR 3/ 11152, GEM 3833.

Provenance: Tanis

Material: Grey granite / traces of reddish-brown and yellow color.

State of preservation: The lower part of the nose is damaged. The middle part of the king's left forearm and the front portion of the footboard are broken off.

Dimensions: H. 243 cm.

Description:

The statue represents Ramesses II sits on a cubical throne with a low backrest and a simple ornament borders. He looks straight ahead and places both hands on his thighs (or on his knees); the palms are flat and inwards; a bracelet on his right wrist. He wears the Double Crown above the striped *nemes* headdress, smooth forehead band and the uraeus is on the forehead.

The pharaoh's round face is characterized with full cheeks; and small prominent almond-eyes. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow and follow the curve of the eyes. Although the lower portion of the nose is damaged, one can notice that it was wide, straight and it was separated from the mouth with a nasal-labial groove with sharp edges. The mouth is small, with drilled corners and the finely executed lips. The chin is broad and it was separated from the beard by a well-marked depression. The long beard is attached to the chin. The king's ears are large and pierced.

The neck is thick and wrinkles appear out; the chest is sculpted schematically and it is decorated with the collar *usekh*, which consists of many rows of beads shaped in high relief. The statue has on each shoulder an incised distinctive mark, a small circle from which spring three long curved lines, rather like the *wbn* determinative, but with the rays prolonged into a sort of *ms*-sign.

The king wears a short pleated kilt, as we can clearly see at both sides, where the pleats are indicated by fluting. The skirt is held by a belt which is ornamented with wavy lines and the buckle is inscribed with the name of Ramesses II (*R^c ms sw mry Jmn*). A representation of lion's tail is executed between the king's lower legs.

The back pillar of the statue appears relatively new, where its lower part is wider than the upper part. The lower part is inscribed with three vertical columns of hieroglyphic inscriptions. The upper part of the back pillar is narrow and ends just below the tip of the king's crown; bears only one vertical column of hieroglyphic inscriptions.



(Cairo Museum, photos by Sameh Abdel Mohsen)

(Borchardt, 1925, p.122)

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Cat. no. (8)

Seated statue of Senwosret II, usurped by Ramesses II

Present location: Cairo Museum, No. CG 430, SR 3/ 11168, GEM 6745

Provenance: Tanis, Amun Temple. (Origin: Heliopolis?).

Material: Grey granite

State of preservation: In a very good state of preservation; some parts of both elbows are broken off, as well as, the nose; the base and the feet have been recently restored with modern materials.

Dimensions: H.210 cm.

Description:

The statue represents Ramesses II sits on a cubical throne with a low backrest and a simple ornament borders. He looks straight ahead and places both hands on his thighs (or on his knees); the palm of the left hand is flat and inwards while he puts his right fist (decorated with a bracelet) on his right thigh. He wears the striped *nemes* headdress, smooth forehead band and the partly eroded uraeus is on the forehead.

The pharaoh's round face is characterized with chubby cheeks; and small prominent almond-eyes. The eyebrows are depicted in flat relief, forming two symmetrical arches on the protruding brow. Although the lower part of the nose is damaged, one can notice that it was wide, straight and it was separated from the mouth with a nasal-labial groove with sharp edges. The mouth is small, with drilled corners and the finely executed lips. The chin is small and oval. The king's ears are large and pierced. The figure's chest is adorned with a pectoral, engraved with the name of Ramesses II (*R^c-msj-sw mrj-Jmn*).

The neck of the figure is thick and the chest is sculpted schematically with broad shoulders, and more vertical arms. The muscles of the forearms (brachio-radialis) are shallow and the wrists are cylindrical. A curious contrast to the tension and muscularity of the body is formed by the hands. The rounded pectoral muscles, with protruding breasts, are quite prominent; their projection is emphasized by the receding line of the lower torso. The rib cage is indicated only very lightly, as a slight rounding in the receding line of the torso and the abdomen. There is a presentation of an animal tail with two rings at the end located between the king's legs.

The pharaoh wears a short pleated kilt *šndyt*; it is held with a belt, its buckle is incised with a cartouche of Ramesses II (*Wsr M3^ct R^c-stp n R^c*).

The musculature of the body is remarkably executed and gives an idea of the royal power.

The right and left sides of the throne were inscribed with representations of (*sm3-t3.wj*) through two Nile gods with wig; at the top of the back pillar there are two hawks figures facing each other.

The inscriptions of Ramesses II occupy almost all available surfaces, including the chest, and the throne faces while the all sides of the pedestal are free of inscriptions.



(Cairo Museum, photos by Ahmed_Mohamed_Elhami_Aly)

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Cat.no. (9)

Colossal seated statue of Senwosret II, usurped by Ramesses II

Present location: Cairo Museum, No.CG 432, JE 37482-xxx-e, SR 3/ 11157, GEM 1708.

Provenance: Tanis, Amun Temple ;(origin: from Heliopolis?).

Material: Granodiorite.

State of preservation: The nose, the fingertips of the left hand, back of the seat and toes are slightly damaged. Breakouts at the backrest of the throne and at the left front corner of the base, as well as on the outer edge of the left wing of the *nemes* headdress.

Dimensions: H.226 cm.

Description:

The statue illustrated represents a king sits on a throne with a low backrest. He looks straight ahead and places both hands on his thighs (or on his knees); the palm of the left hand is flat and inwards while he holds the *mekes* in his right hand (the right wrist is decorated with a bracelet) on his right thigh. He wears the striped *nemes* headdress, smooth forehead band and the partly eroded uraeus is on the forehead.

The pharaoh's round face is characterized with chubby cheeks; and small prominent almond-eyes. The eyebrows are depicted in flat relief, forming two symmetrical arches on the protruding brow. Although the lower part of the nose is damaged, one can notice that it was wide, straight and it was separated from the mouth with a nasal-labial groove with sharp edges. The mouth is small, with drilled corners and the finely executed lips. The chin is small and oval. The king's ears are large and pierced. The figure's chest is adorned with a pectoral, engraved with the name of Ramesses II (*mrj Jmn Dhwtj mrj Shm.t*). The neck of the figure is thick and the chest is sculpted schematically with broad shoulders, and more vertical arms. The muscles of the forearms (brachioradialis) are shallow and the wrists are cylindrical. A curious contrast to the tension and muscularity of the body is formed by the hands. The rounded pectoral muscles, with protruding breasts, are quite prominent; their projection is emphasized by the receding line of the lower torso. The rib cage is indicated only very lightly, as a slight rounding in the receding line of the torso and the abdomen. There is a presentation of an animal tail with two rings at the end located between the king's legs.

The pharaoh wears a short pleated skirt (*šndyt*); it is held with a belt, its buckle is incised with a cartouche of Ramesses II (*Wsr M3ʿt Rʿ-stp n Rʿ*).

The musculature of the body is remarkably executed and gives an idea of the royal power.

It appears that the original inscriptions were fully recarved in the time of Ramesses II. The inscriptions of this king cover all available areas: on the throne base, belt and even on the chest, but not on the shoulders. The texts consist of a sequence of Ramesses II's royal names, composed of Horus, throne, and birth names (titles) , Golden Horus and the Two Mistress with other various elements (*nsw bjtj, s3 Rʿ, ntr nfr, nb hʿ.w, nb t3.wj, dj ʿnh*).

The right and left face of the throne were inscribed with representations of (*sm3-t3.wj*) through two Nile gods.

Many gods in the inscriptions refer to Heliopolis (*Atum, Khepri, Re-Harakhti, Geb*), but also refer in the same time to Memphis (*Sekhmet, Ptah, Lord of Maat*). Another indication of Heliopolis as a suggested Ramesside site is found in the inscriptions of the parallel statue (cat.no. 8); as it has mentioned Amun as "Lord of Heliopolis". Also it seems very clear the iconographic and stylistic parallelism between these two statues (cat.no.8 & cat.no.9). It appears that, at Heliopolis, the statues were usurped with full names and titles of Ramesses II. Finally both statues were transformed by the rulers of the Third Intermediate Period to Tanis.



(Borchardt, 1925, Pl.71)



(Cairo Museum, photo by Sameh Abdel Mohsen)



(After, Borchardt, 1925, pp.37-39, pl.71)



(After, Eaton-Krauß, 2016, p.74, fig.2).

Bibliography:

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Cat.no. (10)

*Colossal seated statue from the Middle Kingdom (probably Mermeshau),
usurped by Ramesses II*

Present location: Cairo Museum, JE 37466

Provenance: Tanis, the Great Tempe of Amun, south of the main entrance to the temple axis. [Origin: Memphis, Ptah Temple].

Material: Granodiorite

State of preservation: The nose, royal beard and toes are broken off. The surface of the front side of the throne is damaged; some parts of the throne have been recently restored with modern material. Some deep rectangular holes are located on the left side of the base, as well as, at the lower edge of the rear side of the throne, go through the inscriptions there.

Dimension: H.370 cm

Description:

The statue represents Ramesses II sits on a cubical throne with a low backrest and a simple ornament borders. He looks straight ahead and places both hands on his thighs (or on his knees); the palms are flat and inwards. He wears the striped *nemes* headdress, smooth forehead band and the uraeus is on the forehead.

The pharaoh's round face is characterized with chubby cheeks; and small prominent almond-eyes. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow and follow the curve of the eyes. Although the lower portion of the nose is damaged, one can notice that it was wide, straight and it was separated from the mouth with a nasal-labial groove with sharp edges. The mouth is small, with drilled corners and the finely executed lips. The chin is broad and it was separated from the damaged beard by a well-marked depression. The king's ears are large and pierced.

The neck of the figure is thick and the chest is sculpted schematically with broad shoulders, and more vertical arms. The muscles of the forearms are shallow and the wrists are cylindrical. A curious contrast to the tension and muscularity of the body is formed by the hands. The rounded pectoral muscles, with protruding breasts, are quite prominent; their projection is emphasized by the receding line of the lower torso. The rib cage is indicated only very lightly, as a slight rounding in the receding line of the torso and the abdomen. The

musculature of the body is remarkably executed and gives an idea of the royal power.

The inscriptions of Ramesses II are located on the statue's back pillar, rear of the throne, the throne left side and on the left side of the base. The right side of the throne, as well as the right side of the throne base is **anepigraphic**. The inscriptions consist of Horus, throne and personal names, supplemented by the usual titulary elements (*nb t3.wj, s3 R^c, nsw bjtj*), the formula of life; it was finished with Ramesses II beloved of *Re* and *Seth*. In addition to, a representation of *Wadjet* and *Nekhbet* was added on the throne side, which are requested both to give the ruler life and welfare.

Finally, the site of Tanis can remind us that the statue in the time of Ramesses II was found at Piramesses; in addition to the repeated denomination of *Seth*, speaks especially about the use by Hyksos, which suggests a temporary installation in Avaris.



(Photo after Vandier, 1958, Pl. LXXII [3])

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Cat.no. (11)

Seated statue of Ramesses II, usurped of Middle Kingdom

Present location: University Palace in Strasbourg, No. (IES 3048).

Provenance: Tanis, vestibule of the "Anta Temple" (actually a temple of Mut and Khonsu the child).Excavation of P. Montet March 1933.

Material: Black granite

State of preservation: The nose, the outer part of the left wing of the *nemes* headdress, and the royal beard are all broken off. The surface of the right hand, as well as, both legs starting from the knees downwards is badly eroded and damaged.

Dimensions: H.215 cm

Description:

This statue represents a royal figure in traditional Pharaonic pose: seated on a cubic throne, his hands flat on his thighs, wearing the striped *nemes* headdress with a (partly broken) cobra, and a false royal beard.

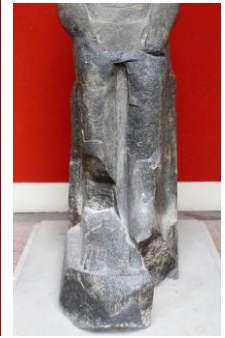
The pharaoh's face is more triangular with round cheeks, making the eyes more sunken. The small eyes are placed horizontally and their narrow slits are partly veiled by the upper lids. Although the nose is completely damaged, one can notice that it was separated from the cheeks with two obliquely grooves. The mouth is curved in a characteristic faint smile. The details of the mouth, when observed at an acute angle from below the figure, reveal deep furrows running down from the ends of the mouth on either side of the chin. The well-formed lips are punctuated by deep shadows at the corners, emphasizing the almost disapproving tightness of the faint smile. The partly broken chin appears large and round. The ears are large and they appear non-pierced. The completely missing beard is attached to the neck by a reserved stone. A broad collar consists of many rows of carved vertical beads, arranged between many strips ornaments the king's chest.

The torso of the figure shows a schematic sculpture: the arms, are well carved, and appear rather vertical; the shoulders are broad; the muscles of the forearms are generally shallow and the wrists are cylindrical.

The king wears a short pleated kilt *šndyt* with a wide belt, its buckle has been re-inscribed with a cartouche of Ramesses II(*R^c mss mry Jmn*).



(Colin & Hartenstein, 2016, p.54)



(©University Palace in Strasbourg)

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Cat. no. (12)

Kneeling (squatting) statue of Ramesses II

Present location: Tanis, No .91-277, OAE 3000

Provenance: Tanis.

Material: pink granite.

State of preservation: The uraeus is missing, and the nose is partly damaged. There is a large cavity in the middle of the head's top part. No real damage has been done to the inscriptions.

Dimensions: H. 70 cm, L.15 cm.

Description:

This sculpture represents Ramesses II kneeling, bare feet and toes apart on a small rectangular base. The king wears the *nemes* headdress, leaving the ears uncovered. The pigtail of the *nemes* appears on both sides of the back pillar. In the middle of the head's top part, there is a large cavity filled with a mortar, suggesting the embedding of a crown on the head. The almond-shaped eyes are open and globular, outlined by a dash of mascara. The eyebrows have the form of a band in low relief.

Protruding cheeks and a wide nose are characterizing the king's face. The lips are fleshy, without finesse and they almost touch the nose.

The king's breasts are not sculpted. The arms were treated roughly and the hands are carelessly executed. The pharaoh wears the short kilt *šndyt*, which is held by a wide belt. A bracelet adorns each of his wrists. The muscle tension of legs is suggested geometrically by a projecting line running from the knee to the ankle.

The statue rests against a back pillar which is inscribed with two vertical columns of a hieroglyphic text. The king's arms are outstretched and holding a rectangular shrine, which is surmounted by a scarab (the symbol of *Khepri*). The shrine is leaning towards the knees of the king; it is inscribed with a hieroglyphic text on its facade. The scarab occupies the entire surface of the upper face of the shrine. Each element of the scarab is carefully detailed.



(After Bovot, 1998, pp.429-446, Pl. II-III)

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Cat.no. (13)

Sphinx of Amenemhat III, usurped by Ramesses II, Merenptah and Psusennes I

Present location: Cairo Museum, No. CG 394, JE 15211, SR 3/ 9980.

Provenance: Tanis, the Great Temple of Amun, Northern Enclosure, excavated by Mariette in 1863. [Origin: Kiman Fares, Fayoum].

Material: Grey granite with traces of red-brown color.

State of preservation: Two fragments; major outbreaks are at rear right side and right front paw. The small outbreaks are at the base (back right corner), beard, tail, back of the head, chest and uraeus. The ears were added supplementary.

Dimensions: H.143, W. 75, D/L. 236 cm.

Description:

The situation of the inscriptions concerning this statue is a mirror image of transporting of this piece: the first step was from the site of the Middle Kingdom in Kiman Fares, where the sphinx was taken by the Hyksos rulers to Avaris; and after that from Avaris to Piramesses in the time of Ramesses II, and finally to Tanis in the Third Intermediate Period.

This recumbent lion, with a royal a human face, tense body and outstretched claws, gives the impression of being ready to leap. The head with the gloomy, human facial features, the royal beard, the long mane of hair and the large vertical ears help mask the transition between anthropomorphic and zoomorphic forms.

The king's face is almost round, with full cheeks. The small eyes are placed horizontally and their narrow slits are partly veiled by the lowered lids. The surface of the left pupil is partly eroded. The nose is large and straight; it has been sculpted with few human details. The relatively small mouth is articulated by well-defined edges; with two little hollows mark the corners of the mouth. The lower lip is characterized with its strange and new style. The chin is large and round .The royal wide and long beard is connected to the mane (or to the king's head) with two wide chin-straps.

The lion, whose morphology is remarkably designed, is characterized with a stylized mane. The back of the animal is fairly flat and the terminal vertebrae are protruding under the skin. The animal tail with elongated tassel wraps around the right rear leg. The musculature of the body is remarkably executed and gives an idea of the royal power.

The inscriptions of Ramesses II consist of (Horus, throne and personal names) supplemented by titulary elements (*nb ʔ.wj*, *nb ḥ.w*, *s3 R*) and the formula of life (*di ʔnh*); Ramesses II beloved of Seth. After Ramesses II, his son Merenptah has added his own inscriptions on both shoulders of the sphinx. So his inscriptions also cover the place on which the Hyksos inscriptions were also engraved. This may be taken as an indication that the signs of the 15th dynasty were only erased by Merenptah. On the other hand, there is also evidence, that Ramesses II is responsible for the eradication of all inscriptions belong to Hyksos, as well as in the other sphinxes' cases.



(Cairo Museum, photos by Sameh Abdel Mohsen)

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Cat. no. (14)

Sphinx of Amenemhat III, usurped by Ramesses II, Merenptah, and Psusennes I

Present location : Cairo Museum, No.CG 393, JE 15210, SR 3/ 9971

Permanent [display] EMC - R16 - Center-W- b.

Provenance: Tanis, Northern Enclosure, Great Temple of Amun. ; Excavated by Mariette in 1861. (Origin: from Kiman Fares, Fayoum).

Material: Grey granite

State of preservation: The face and upper part of the mane ,as well as, big parts of the base have been destroyed and modern supplements were add: ears, left eye, nose, beard, left front paw, tail end, rear end and front edge of the base.

Dimensions: H. 146 cm, W. 76cm, D/L 233 cm.

Description:

The same description and details, as in the case of sphinx (cat. no. 13); with only a few exceptions concerning the inscriptions of usurpation.

Art of adaptation:

Apophis: added an inscription.

Ramesses II: relabeling or new inscriptions.

Merenptah: added an inscription.

Pasusennes I: add an inscription.



(Cairo Museum, Photos by Sandro Vannini)

(After Borchardt, 1925, II, Pl. 64)

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Cat.no. (15)

*Sphinx statue of the Middle Kingdom (or 18 Dynasty), usurped by
Ramesses II and Merenptah*

Present location: Cairo Museum, No.CG 1197, TR 21.11.14.14, SR G/ 83

Provenance: Tanis, the Great Temple of Amun. Tanis as a location indicates that the rulers of the Third Intermediate Period have moved (re-used) the sphinx there without adding or changing the older inscriptions.

Material: Red granite.

State of preservation: The lower part of the face including the beard and a part of the front left paw are missing. The right shoulder, a small part of the right wing of the *nemes*, the whole body of the uraeus and the front part of the base are broken off.

Dimensions: L. 310 cm, H.180 cm.

Description:

Here a rather idealized, reverential representation of the head of king *Ramesses II* joins a taut, powerful leonine body. The head with the human facial features, the royal beard and the *nemes* help mask the transition between anthropomorphic and zoomorphic forms.

The king wears the *nemes* headdress with the *uraeus* (only remains) on the front. The king's chest is decorated with a beaded broad collar *usekh*, consists of seven rows, fringed by a row of drop-like pearls, atop of a vertical Hieroglyphic text of *Ramesses II* (on the chest, between the front paws) *nb t3.wj (Wsr-M3^c.t-R^c stp-n-R^c) nb h^c.w (R^c -msj-sw- mrj-Jmn) di ^cnh.*

Most facial features of the king's face except the eyes, brows and the cheeks are badly damaged. The face is almost round, with full cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone which follow the curve of the eyes. The small eyes are placed horizontally and their narrow slits are partly veiled by the lowered lids. The ears are relatively large with partly eroded helix and they are non-pierced. The lion, whose morphology is remarkably designed, is characterized with a stylized mane, represented by vertical engraved lines extending around the *nemes* and ends in a point on each side of the ponytail. The left shoulder is engraved with two royal cartouches of *Merenptah* *nsw bjtj (B3-n-R^c- mry -Jmn), s3 R^c (Mrj-n-Pth-htp - hr-M3^c.t), dj ^cnh d.t.* The back of the animal is fairly flat and the terminal vertebrae are protruding under the skin. The tail with elongated tassel wraps around the right rear leg.

The sphinx is lying on a rectangular base with rounded backward side and it is inscribed with a text including two cartouches representing the birth name (*R^c ms sw mrj Jmn*) and the coronation name (*Wsr M3^ct R^c stp n R^c*) of Ramesses II. In this sphinx the original inscriptions were not preserved. The base, the chest and the space between the front paws may have been re-inscribed by Ramesses II (Hours, Throne, and personal names, as well as a mistress's name) supplemented with the usual titulary elements (*nsw bjtj, nb t3.wj, s3 R^c, nb h^c.w*), the desire for life, and welfare.



(Cairo Museum, photos by Sameh_Abel_Mohsen)

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Cat.no. (16)

Sphinx statue from the Middle Kingdom (perhaps Amenemhat II) usurped by Ramesses II

Present location : Louvre Museum – A 23

Provenance: Tanis; it was found in 1825 among the ruins of the temple of Amun-Re.

Material: Red Granite

State of preservation: A part of the front left paw and the rear portion of the base are broken off. The nose, the lower edge of the beard, the lobes of both ears as well as the hood of the cobra is partly damaged.

Dimensions: H.183cm, L. 480 cm, W.154cm.

Description:

This is one of the great sphinxes kept out of Egypt. The work of the stone is admirable in fine detail, polished surfaces and rendering the imposing monument.

The recumbent lion, with a royal a human head, tense body and outstretched claws, gives the impression of being ready to leap. Under each paw is carved on the base a *shen* hieroglyphic sign that can evoke a cartouche, confirming the royal character of the monument.

Although the sphinx is inscribed with the cartouches of *Ramesses II*, *Merenptah* and *Sheshanq I*, the facial features (the proportions of the face, the very full cheeks, the modelling of the eye- brows and the eyes, the mouth, the very wide chin- straps and finally the ears) are far away of those kings.

The king wears the nemes headdress which is characterized with two new elements: its thin stripes and the shape of the uraeus.

This one was successively inscribed with the names of kings: *Amenemhat II*, *Merenptah* and *Sheshanq I*. Archaeologists see in some details an indication of an earlier period, the Old Kingdom.

The visible inscriptions are all “usurpations”, that is to say marks of later reuses of the monument. You can read the names of *Merenptah* and *Sheshanq I*. The original texts have been hammered (the trace is noticeable in some places) before being replaced. Therefore, it is impossible to date this statue with certainty, especially as his face is unlike any known king portrait and well documented. Given these uncertainties, Egyptologists are shared; some attach the sphinx to the 12th Dynasty, and others set to 6th or even in the 4th dynasty.



(Photos by Louver Museum)

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Cat.no. (17)

Sphinx statue from the Middle Kingdom, usurped by Ramesses II

Present location: Louvre Museum, No. A.21

Provenance: Tanis, found in 1825, amongst the ruins of Temple of Amun [Origin: Piramesses].

Material: Red Granite

State of preservation: The lateral parts of the wings of the *nemes*, the hood of the cobra, a part of the front left paw and lower part of the royal beard are all broken off.

Dimensions: H.170, W.93, 5, L. 322 cm.

Description:

The recumbent lion, with a royal a human head, tense body and outstretched claws, gives the impression of being ready to leap. The head with the human facial features, the royal beard and the *nemes* help mask the transition between anthropomorphic and zoomorphic forms.

The pharaoh wears the *nemes* headdress with the *uraeus* (only remains) on the front. The king's face is almost round, with full cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone which follow the curve of the eyes. The small eyes are placed horizontally and their narrow slits are partly veiled by the lowered lids. The surfaces of the pupils of the eyes are partly eroded. The nose is badly damaged. The mouth is articulated by well-defined edges, an accentuated lower lip (the surface of the lips is partly damaged), and it is slightly slanting, with two little hollows mark the corners of the mouth. The ears are relatively small with partly eroded helix and they are non-pierced. The oval chin seems to be prominent a little forward. The royal wide tapering beard is connected to the *nemes* headdress with two thin chin-straps.

The king's chest is decorated with a beaded broad collar *usekh*, consists of seven rows, fringed by a row of drop-like pearls, atop of a vertical Hieroglyphic text of Ramesses II (on the chest, between the front paws) *nb t3.wj (Wsr-M3^c.t – R^c-stp-n-R^c)nb h^c.w ([R]^c- msj-sw-mrj-[J]mn) di n^ch*.

The lion, whose morphology is remarkably designed, is characterized with a stylized mane, represented by vertical engraved lines extending around the *nemes* and ends in a point on each side of the ponytail (partly damaged). The right shoulder is engraved with two royal cartouches of *Merenptah nsw bjtj (B3-n-R^c- mry -Jmn), s3 R^c (Mrj-n-Pth-htp - hr-M3^c.t), dj n^ch d.t*. The back of the

animal is fairly flat and the terminal vertebrae are protruding under the skin. The tail with elongated tassel wraps around the right rear leg. The musculature of the body is remarkably executed and gives an idea of the royal power.



(©Louvre Museum, photos by Maurice et Pierre Chuzeville)





(Photos by the author)

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Cat. no. (18)

Striding group statue of Ramesses II and a goddess (Anat)

Present location: Cairo Museum, No. TR 27.5.67.1, SR 4/ 15541, GEM 20084
Permanent: [display] EMC - Garden-South - N2 – s

Provenance: Tanis, Northern Enclosure, Great Temple of Amun, transverse line of royal statues.

Material : Red granite

State of preservation: The king's nose and the hood of the cobra are damaged; the right arm (except the hand), and the left forearm are missing; the king's feet have been reconstructed recently. The royal head was reattached to statue in 1982.

Dimensions: H. 283 cm

Description:

A striding group statue represents a figure of Ramesses II protected by a figure of a goddess (*Anat*), touching his crown and shoulder.

The king's figure was sculpted slightly shorter than the goddess. The pharaoh strides, his left leg forward, his left arms extends along his body (partly broken off), while in his right hand he holds the crook (*ḥk3*) (now missing), rests on the king's right shoulder.

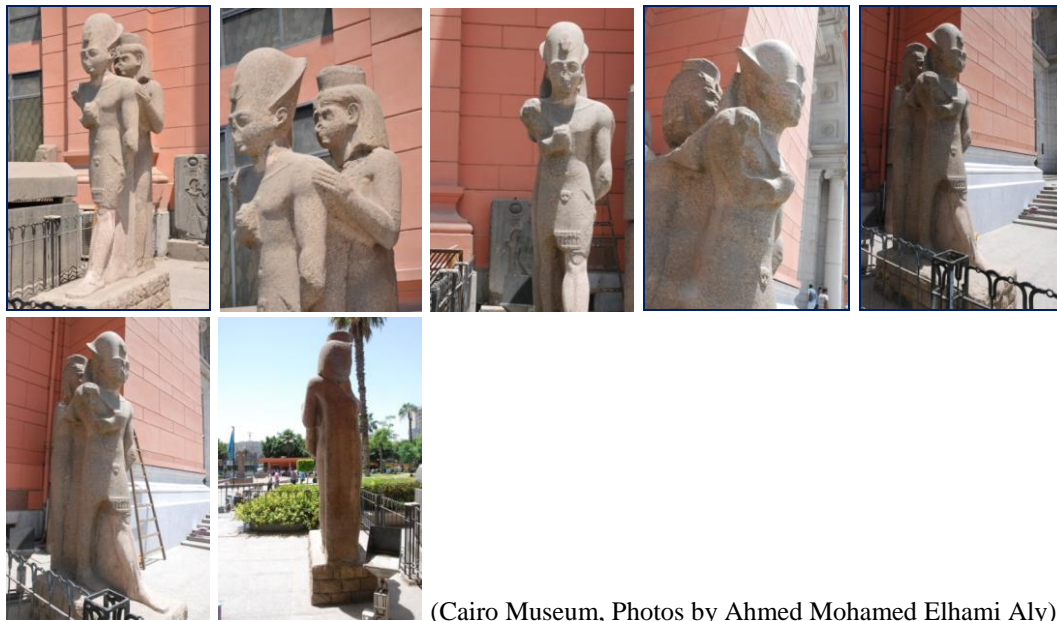
Ramesses II wears the blue crown with a plain surface. A representation of an uraeus which has a flattened oval coil is attached to the frontal lower section of the crown. According to Cairo Museum there are two additional uraei (one sporting the red, the other the white crown) carved in low relief at each side of the crown and deep brow-band.

The pharaoh's face is more triangular, with round cheeks. The small almond eyes with narrow slits and softer inner canthi are placed horizontally, and they are looking straight ahead. The small mouth is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting, with two little hollows mark the corners of the mouth. The chin appears small and oval. The ears of the statue are small and non-pierced.

The statue is modeled with great attention to certain details of anatomy, especially with the protruding collarbones. In addition to, the rounded pectoral muscles, with protruding breasts, are quite prominent; their projection is emphasized by the receding line of the lower torso. The rib cage is indicated only very lightly, as a slight rounding in the receding line of the torso and the abdomen. The same muscularity is evident in the shoulders and arms (remains);

the shoulders appear with their broadness curves into the building muscles of the upper arm. The impression is one, not only of muscularity, but of considerable tension, as if the figure had taken a deep breath and was holding it, pulling in his stomach at the same time.

The pharaoh wears a short pleated skirt *šndyt* (partly eroded), as we can clearly see the pleats have been indicated by fluting at both sides. The skirt is held by a wide belt, which has been decorated with many wavy patterns. The frontal section of the skirt is ornamented with a pendant consisting of a head of a leopard, flanked with six vertical stripes (three on each side) above a sequence of seven cobras, each crowned with a solar disk.



(Cairo Museum, Photos by Ahmed Mohamed Elhami Aly)

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Cat.no. (19)

Colossal striding group statue of Ramesses II between Re- Harakhti and Ptah

Present location: Tanis, on the south side of Amun Temple, N.10.

Provenance: Tanis, Temple of Amun.

Material: Rose granite.

State of preservation: The heads of all the three figures (including the faces and crowns) are badly damaged; it is noted that the block has tipped forward and the whole surface is eroded.

Dimensions: H.380 cm, W. 234 cm, Th. 95 cm.

Description:

Monumental monolithic group statue represents a striding figure of Ramesses II between Ptah (on his left) and Re (on his right). The three figures are standing shoulder to shoulder, their left foot set in advance and their arms down by their sides and the two gods grasp the hands of the king.

The pharaoh wears the striped *nemes* headdress and the ceremonial long beard (now is missing); Ramesses dressed in the short kilt *šndyt*, where its front section is decorated with a pendant consisting of the head of a leopard (only remains), and a sequence of seven copra's, each crowned with a solar disk.

The shorter torso of Ramesses II shows a schematic sculpture: the arms are well carved, and the shoulders are broad. The muscles of the forearms (brachio-radialis) are shallow; the wrists are cylindrical. The legs of the king's figure appear extremely massive compared to the deities' legs.

Both deities have a long tripartite wig, the curved divine beard (now lost), and a short kilt.

The three figures are conjoined by a common back-pillar and plinth, both decorated with inscriptions. The broad back pillar is inscribed with six vertical Hieroglyphic columns, containing the titles and names of king Ramesses II; unfortunately the upper part is eroded. The figures, back pillar and pedestal are all a monolithic.

This group statue is a "presentation scene" in which the two gods are grasping the hands of the king and presenting him as the rightful ruler. The statue is a showcase scene where the two gods are presenting king Ramesses II as the Egypt's rightful king. It was probably created on the occasion of one of

Ramesses' government anniversaries, where the gods, according to Egyptian tradition, confirmed the king's rightful claim to the throne.



(Photos by the author)

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Cat.no. (20)

Seated group statue of Ramesses II and goddess Sekhmet

Present location: Tanis

Provenance: Tanis

Material: Red granite

State of preservation: The whole surface of the statue is eroded because of weathering factors. The lap of both figures including the forearms, hands and knees are broken off. The lower parts of both figures legs; the king's royal beard, as well as the chest of the goddess is badly damaged.

Dimensions: Over life-size.

Description:

A monolithic seated group statue, representing Ramesses II and goddess *Sekhmet* altogether seated on a throne with a high backrest. The king places his hands on his thighs.

Ramesses II, wears a round wig which was covered with small regular curls; it forms a visor on the forehead and it is surrounded in front with the uraeus diadem (*completely missing*). A huge solar disk with a damaged surface is represented atop of the king's head.

It is not easy to describe the king's facial features according to the damage of the surface, but it seems that the king's face is round and slightly flattened with chubby cheeks. The small almond eyes were placed horizontally and the narrow slits of the eyes, partly veiled by the lowered lids, are surmounted by protruding eyebrows which follow the curve of the eyes. The remains of the nose show that it was wide and straight. The wide mouth is modelled with well-defined edges and two little hollows mark the corners of the mouth. He wears the royal tapering beard which is horizontally striped.

The surface of chest is eroded and it seems that the chest was sculpted schematically, with broad shoulders. The arms are well carved and appear more vertical. The legs are not extremely massive as the usual Ramesside legs.

The statue was provided with a broad back pillar, it is inscribed with seven columns of hieroglyphic inscriptions (partly damaged). Both left and right sides of the throne were engraved with a royal text, unfortunately only remains can be found.



(Photos by the author)

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Cat.no. (21)

Head from a colossal statue of Ramesses II
(Reused by Ramesses II from the Middle Kingdom)

Present location : Tanis, Amun Temple.

Provenance: Tanis

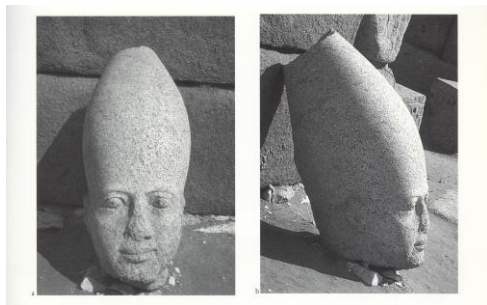
Material: Red granite.

State of preservation: Tip of the crown (including ball and taper of the crown), the lateral parts of the ears and the lower part of the nose, are broken off. The surface of the head is deteriorated due to erosion.

Dimensions: H. 165 cm

Description:

The king wears the *white crown* without any evidence of the presence of the *uraeus*. The king's face is triangular with round cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone. The small eyes with narrow slits, protruding eye balls are placed horizontally, and they are gazing slightly downward. The mouth is articulated by well-defined edges and it is slightly slanting. Two little hollows mark the little upturned corners of the mouth. Although the nose is relatively damaged, its remains indicate that it was wide and straight.



(After Sourouzzian, 1988, Pl.63 a, b)



(Photos by the author)

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Cat.no. (22)

Colossal Statue of Ramesses II as a standard bearer

Present location : Cairo Museum, No.CG 575, JE 46793, SR 2/ 14624.

Provenance: Tanis

Material: Red granite.

State of preservation: Composed of three pieces and supplemented in some places. The upper part of the solar disk above the king's head is missing, his nose and mouth is partly damaged. The crown of the right god as well as the left part of his face is broken off.

Dimensions: H. 330 cm.

Description:

A striding standard -bearer statue of Ramesses II, looking straight ahead , his left leg forward while his two arms are extended along his body , holding two long standards (embalms) of two gods (heads of gods) which are resting on the base of the statue and lean against the king's shoulders . The king clutches two standards featuring the god *Wepwawet* and goddess *Hathor*. On the king's right side is *Wepwawet* and on his left side is *Hathor*, shown with a human head and wig surmounted by a sun disk and cow horns.

Ramesses II, wears a round curled wig, which forms visor on the forehead, helmed by a headband. This wig is surrounded in front with the uraeus diadem *seched*, whose two visible lateral oblique branches at the back of the head are still on the edges of the back pillar. In some other similar cases this headband terminates at each side with a representation of another *uraeus* surmounted by a solar disk. A huge solar disk surmounted the king's head.

The king's face is round and slightly flattened with chubby cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone. The small almond eyes were placed horizontally with protruding inner canthi. The narrow slits of the eyes, partly veiled by the lowered lids, are surmounted by protruding eyebrows which follow the curve of the eyes. The nose is slightly aquiline. The partly damaged mouth is small and modelled with well-defined edges. The long beard is attached to the rounded chin. The chest is sculpted schematically with broad shoulders.

The pharaoh wears a short skirt (*šndyt*) reaches to under the calf, its belt which widens from the front towards the back is decorated with wavy lines and a large buckle contains the prenomen of coronation of Ramesses II (*R^c ms sw mry Jmn*). On the front section of the skirt is a pendant consisting of a head of a

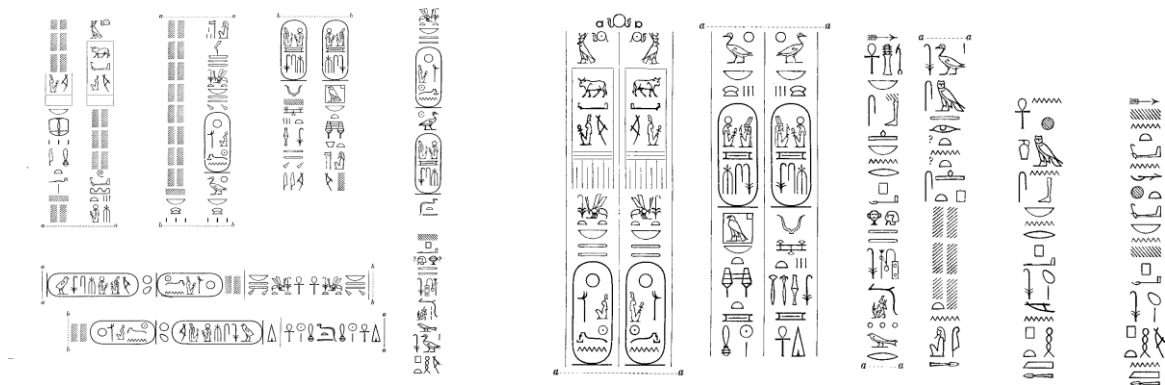
leopard, above a vertical column of hieroglyphic inscription and a sequence of seven cobras, each crowned with a solar-disk.

The musculature of the body is remarkably executed and gives an idea of the royal power. The bone of tibia is salient and knees are very marked.



(Cairo Museum, photo by Sameh Abdel Mohsen)

(Borchardt, 1925, Pl.98)



(Borchardt, 1925, p.124-125, Pl.98)

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Cat.no. (23)

Statue of Ramesses II as a child with god Ra (Huron)

Present location: Cairo Museum, No.JE 64735, JE 63159, SR 4/11991, SR4/11992, GEM 6765. Permanent: [display] EMC - R10 – Center.

Provenance: Tanis ; Montet Excavation in 1934, found inside a mud brick chapel built in the Late Period, within the temple enclosure of the king *Pasusennes I.* (found in subsidiary buildings, Chapel of Huron).

Material: Black granite and limestone (the falcon face was restored in limestone where it was found in another room of Late Period chapel).

State of preservation : complete

Dimensions: H. 200 cm, W. 66 cm, D/L132.00 cm.

Description:

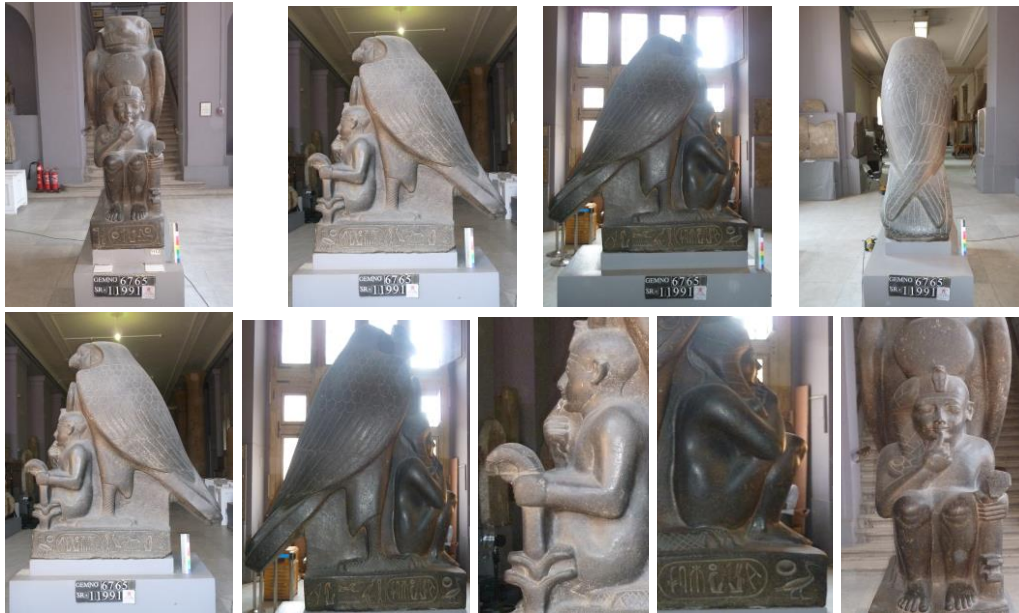
This colossal sculpture represents king *Ramesses II* as a child with the god *Huron* in the form of the falcon. A tight-fitting cap covers his head surmounted by a sun disk and adorned with the princely side-lock.

The child (king) is shown with his thumb in his mouth and he holds in his left hand the plant *sw*. *Ramesses II* is leaning against the breast of the falcon which is protecting him with its folded wings whose feathers are precisely crossed at the back. This protection is confirmed by the inscription on the base of the statue as: *ntr nfr (Wsr MB^ct R^c stp n R^c), (R^c ms sw mry Jmn)*, beloved of Huron, *Ramesses* beloved of Amun.

The face of the falcon had apparently been deposited temporarily in one of the brick work -shops next to the enclosure wall of the great temple at Tanis. It was perhaps destined to be covered with gold leaf. Possibly it was made to replace the original face of the granite falcon, which was destroyed during the transport of the statue from its first provenance to Tanis

This image (figure) of the royal infant is a monumental transposition of the hieroglyphic group which composes the name of the king *Ramesses II* (*R^c ms sw*).

Egyptologists, theory is that the reasons which led the artist to sculpt this statue maybe that *Ramesses* did not want anyone to usurp his statues as the way he did with other kings' statues, so he wrote his name by this way. Also, it seems that the illustrated figure was inspired by some royal *Ramesside* reliefs, where *Ramesses II* appears just like this statue; of course there are some differences between the relief (2D) and the sculpture (3D) but the similarity and inspiration could be noticed.



(Cairo Museum, photos by Sandro Vannini)



(Photo after Tiradritti & De Luca, 2000, p.259)

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Cat.no. (24)

Upper part of a standing statue of Ramesses II

Present location: Copenhagen, Ny Carlsberg Glyptotek, Æ.I.N.1341.

Provenance: Tell Basta, Temple of Bastet.

Material: Red granite

State of preservation: This fragmentary statue was originally more than three meters tall, but today only the head, torso and part of the arms have survived.

Dimensions: H. 152 cm.

Description:

The king wears a roughly spherical wig (a curled wig), originally ornamented with the royal cobra diadem which was fastened into the cut-out between the locks of the fringe. On the crown of the head the wig becomes a flat, horizontal surface, which probably supported a tall crown made from a separate piece of stone. The now disfigured face originally had eyes and cosmetic lines which were inlaid, but today only the cut-out areas remain. All that is left of ceremonial, royal chin-beard is the bridge which supported it from behind. Apart from the broad, ornamental collar over the shoulders and chest, the muscular upper torso is naked. Around the hips the king wears a kilt with a patterned belt. The hilt of the dagger in the belt is decorated with a falcon's head crowned with a solar disk.

A Horus- name, "*The strong Bull beloved of Re*", is carved on the rear side of the back-pillar. Beneath this there was a throne -name, but only the sign for Re has been preserved. On their own, these elements are insufficient to identify the king in question, but Ramesses II seems to be the most likely candidate because the epithet "beloved of Re" has a configuration which is known to be especially associated with him.

The statue was acquired through a dealer of antiquities in Egypt in 1911 without any information as to its provenance. But a photograph from excavations undertaken by Naville in 1887-1889 shows it lying in ruins of the Temple of Bastet in Bubastis. The temple was built in the 22nd Dynasty, but the masons brought their stone and artworks from the city of Ramesses II (Per-Ramesses), and it was probably there that the statue originally stood. Three similar statues, discovered at the same site in Bubastis, can today be seen in London, Berlin and Boston.



(©Copenhagen, Ny Carlsberg Glyptotek Museum)

Bibliography:

- Jørgensen, 1998, pp.200-201.
- Naville, 1891, pp.38-39, Pl.24 (c).
- PM, IV, p.28.
- Vandier, 1958, p.395, 409

Cat. no. (25)

A seated statue of Ramesses II

(Usurped of Middle Kingdom or second Intermediate Period)

Present location: Museum of Art and History, Geneva -No. 008934

Provenance: Tell Basta, in the Great Temple of Bastet, found by Naville, Excavation of 1887 to 1889.

Material : Black granite

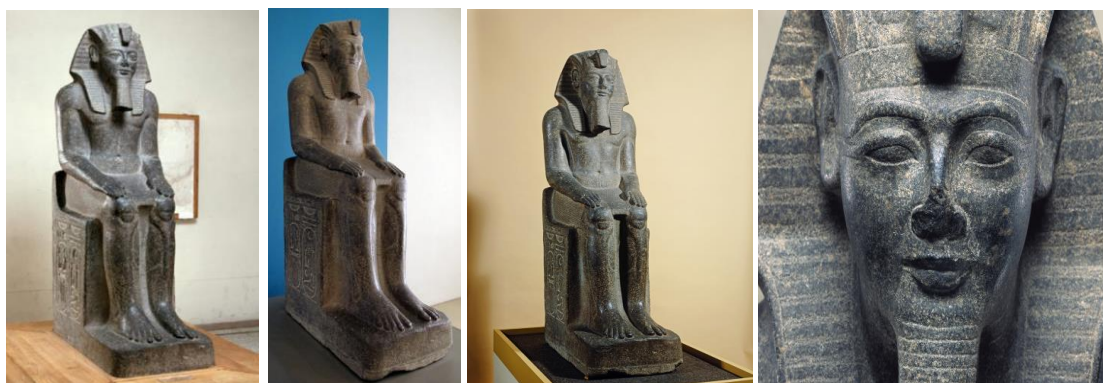
State of preservation: Complete, in a very good state of preservation. There are traces of blue, yellow and red paint.

Dimensions: H. 198, L. 56 cm

Description:

The king is depicted seated on a cubic throne with a short back pillar. He wears the *nemes* headdress and the uraeus is attached to his forehead. The lower parts of wings of the *nemes* are covering the upper parts of the king's breasts. The pharaoh's round face is characterized with full cheeks, the almond eyes, straight nose and the finely executed lips. He is gazing slightly downward, with a faint smile. The tapering (long) beard is attached to the chin. The neck is thick; the chest is sculpted schematically, with large shoulders. The king wears a short kilt which is held by a wide belt where the name of Ramesses II was re-inscribed on its buckle. He places both hands on his thighs; the palms are flat and inwards. The legs of the statue are heavy with strong muscles; they are an exact copy of the same typical Middle Kingdom models.

A careful examination of this statue shows many traces of older inscriptions were re-inscribed. The sides of the throne are not as wide as they ought to be and they are inscribed with the names and titles of Ramesses II.





(© Museum of Art and History, Geneva)

Bibliography:

- Charron & Barbotin, 2016, pp. 24-25, No. 1.
- Guerreiro, 2004, p. 20.
- Lapaire, 1991, pp. 26 - 27, no. 12.
- Magen, 2011, pp.492-493.
- Maystre, 1957.
- Maystre, 1969, p.9.
- Musée d'art et d'histoire, 2014, pp.7-8.
- Naville, 1891, pp.37-45, Pl. XIV.
- PM, IV, p.31.
- Spallanzani, 1964, pp.27-45.
- Uphill, 1984, p.113 [B.21].
- Vandersleyen, 1983, pp. 17-22.
- Vandier, 1958, p.216.
- Wild, 1945, p.2.

Cat.no. (26)

Head of Ramesses II, wearing the atef crown

Present location: Cairo Museum, No. CG 636; JE 27745; SR 4/ 13517.

Provenance: Tell Basta, found by E. Naville on 1888.

Material: Red granite.

State of preservation: The whole body of the figure of the king starting from half of the neck, in addition to the emblem of the god is missing. The royal beard, the nose, the hood of the *uraeus*, the lateral borders of the crown and the lips are much damaged.

Dimensions: H. 105 cm.

Description:

This head was part of a colossal statue represents Ramesses II standing and holding an emblem of a god (head of a god) which was resting on the base of the statue and leans against the left shoulder of the king.

The pharaoh wears a short curled wig with a central uraeus attached by means of a band tied at the back. This wig is surmounted by circlet of uraei (cobra diadem) .His crown consists of ram's horns, a solar disk, two tall ostrich feathers and two cobras crowned with solar disks, bordering the feathers. Behind the headdress sits on each side of the back pillar into high relief, executed standing sparrow hawk, which stretches out half a wing forward and crowned with the solar disk.

The face is triangular and its surface is smoothly polished, with the exception of the band on the forehead. The face as mentioned above is framed by a sumptuous round wig covered with small regular curls, and encircled by a band. The narrow slits of the eyes, partly veiled by the lowered lids, are gazing forward and they are surmounted by protruding eyebrows which follow the curve of the eyes.

The face is also characterized with the chubby cheeks and the mouth is full with slightly upturned corners. Although the nose is damaged, it seems that it was wide and straight.

Cat.no. (27)

Fragmentary head from the Ramesside Period

(Perhaps Ramesses II)

Present location: Tell Basta – Open Museum, no TB-Number.

Provenance: Tell Basta - found 80 m south of the Great Temple of Bastet (by the Egyptian expedition).

Material: Red granite.

State of preservation: The uraeus is missing and the nose is broken off.

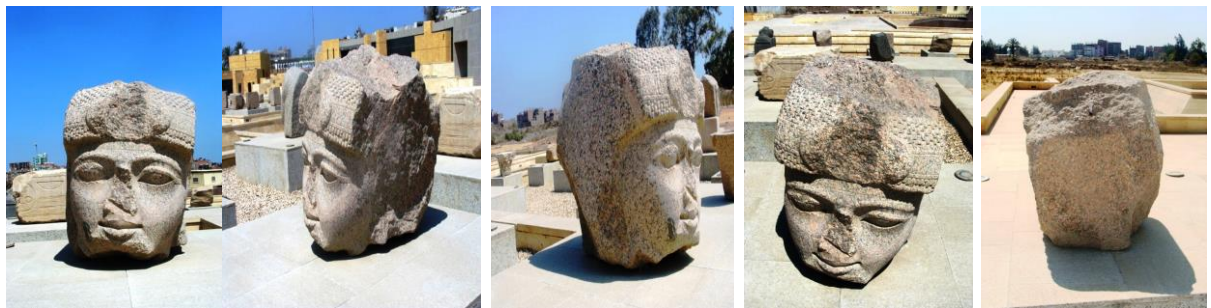
Dimensions: H. 94, W. 65, L.98cm.

Description:

This fragmentary colossal head represents a king, probably from Ramesside Period. The pharaoh wears a curled wig with a central *uraeus*; it is remarkable for its thick hair, tied by a band, which is visible on the forehead.

The king's face is round with full cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow. His almond-shaped eyes were placed horizontally and they gaze slightly downward. The mouth is large, and it is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting, with two little hollows mark the corners of the mouth; these two corners are often drawn upwards in a faint smile. The top of the head is quite flat, as if something had been placed over it. Many Traces of the back pillar are visible.

It has been observed that overall this fragmentary head displays facial features characteristic of Ramesses II.



(Photos by the author)

Bibliography:

- Naville, 1891, pp.38-39
- Russmann, 1989, p.151, Pl.70.
- Vandier, 1958, pp.392-398, p.616, Pl. CXXVII, 2.

Cat.no. (28)

Head from a statue of Amenhotep III, usurped by Ramesses II

Present location: Nicholson Museum- Sydney, NM62.657

Provenance: Tell Basta.

Material: Granodiorite.

State of preservation: The statue is obviously damaged in that the upper part of the crown and the body below the neck is missing .From a seated statue, broken at the neck and top of the crown. Two arms are behind the head. The original uraeus is missing; re-cut uraeus also missing. Mouth area re-cut. The throne at the front is badly damaged, only parts of the thighs of the king remain from the body of the king.

Dimension: H.64.4, W.37 cm.

Description:

This royal head originally came from a larger statue of monumental scale. It was found at Bubastis, a site which was used by Amenhotep III, as the site for their 'jubilee chapels'. Some of these usurped monuments still bear the cartouches of the original owner, in addition to, those of the new owner - Ramesses II which helps us to identify the time frame in which the statue was sculpted for the first time and when it was usurped.

On close inspection of the face of the statue, particularly around the eyes, mouth and chin there are very fine lines which may indicate that this piece had been re-carved, perhaps to make it resemble the subject more closely. The eyes of the head tilt downwards and he has a smile on his face.

It seems that the area where the uraeus would have appeared has been carved out- only part of the tail of the cobra is still visible, perhaps in preparation for a new version of the uraeus to be inserted. The shape of the surviving lower section of the crown indicates that it was originally intended to represent the white crown of Upper Egypt.

The images (portraits) of Amenhotep III generally have a much thinner face than those of Ramesses II, so to transform them to resemble the latter they had to make the face shorter creating the impression that it is wider (see fine lines under the mouth – evidence of re-working). The uraei of some of these images have also been reworked – like our example. Adapted depictions have also been re-carved in the areas encircling the eyes where the statue has a mat finish that contrasts with the original high polish on the cheeks – our example has the same mat finish in this area and it has been re-carved under the eyes to make it look more like Ramesses II.

Amenhotep III characteristically had much thicker lips than Ramesses II so these types of adapted statues show re-carving in this area. To make Amenhotep III's mouth, which was wider than Ramesses II's, appear narrower its corners were drilled – also on our piece see drill marks in the corners of the mouth.

The head is supported by a back pillar which bears the remains of three hieroglyphic signs.



(©Photos by Nicholson Museum- Sydney, NM62.657)

Bibliography:

- Kozloff & Bryan, 1992, pp.172-175.
- Mack, 1930, p.13.
- Musée d'art et d'histoire, 2014, pp.7-8.
- Naville, 1891, p.9, 14, 37; Pls. XXV [c], XXXVIII [a].
- Uphill, 1984, p.112, Pl.16.

Cat.no. (29)

Upper part of a staff-bearer statue of Ramesses II

Present location: British Museum, No. AES 1066

Provenance: Tell Basta, found at the temple of Osorkon II.

Material: Red granite

State of preservation: The king's beard is partly damaged. Right and left arm are broken off. The hood of the uraeus and the upper part of the staff-bearer are missing.

Dimensions: H. 122 cm

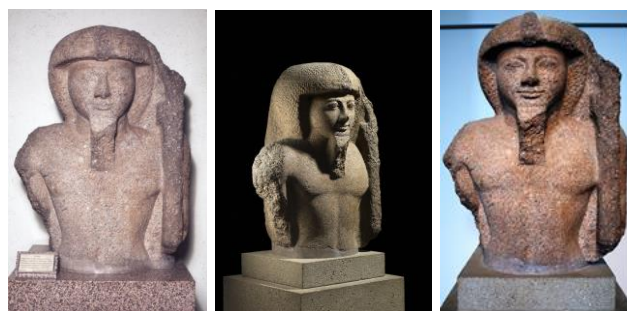
Description:

This bust belongs to one of four standing statues, which were originally erected before the entrance of the hall of the Great Temple at Tell Basta. The king wears a curled wig; it is remarkable for its thick hair, it is tied by a band, which is visible on the forehead and on the sides. The top of the head is quite flat, as if something had been placed over it.

His face is round with chubby cheeks. His eyes were placed horizontally and they gaze slightly downward. The mouth is modelled with well-defined edges and slightly slanting. Two little hollows mark the corners of the mouth. The partly damaged tapering beard is attached to the rounded chin. The chest is sculpted schematically. A broad collar surrounds the king's neck.

The pharaoh holds a fragmentary preserved standard, which is difficult to identify the upper part of it (The totem).

The base of the statue, which is much weathered, has been left on the spot.



(©British Museum)



(After, Naville, 1891, Pl. XXI, a)

Bibliography:

- British Museum, 1909, p.161.
- Daressy, 1920, pp.8-16.
- James & Davies, 1991, p.41.
- Naville, 1891, pp.38-39, Pl. XXI, a.
- PM, IV, p.28
- Vandier, 1958, p.616.

Cat. no. (30)

Head of Ramesses II of standard-bearer statue

Present location: Cairo Museum, JE 45193, TR 20.11.24.1, SR 4/ 13518, GEM 2191.

Provenance : Tell Basta, found by E. Naville.

Material: Syenite

State of preservation: The whole body of the figure of the king starting from half of the neck, in addition to the lower part of the emblem of the god is missing. The royal beard, the nose, the hood of the *uraeus*, the lateral borders of the crown and the lips are much damaged.

Dimensions: H. 105 cm.

Description:

This head was part of a colossal statue represents Ramesses II standing and holding an emblem of a god (head of a god) which was resting on the base of the statue and leans against the left shoulder. The pharaoh wears a short curled wig with a central uraeus attached by means of a band tied at the back. This wig is surmounted by circlet of uraei (cobra diadem) .His crown consists of ram's horns, a solar disk, two tall ostrich feathers and two cobras crowned with solar disks, bordering the feathers. Behind the headdress sits on each side of the back pillar into high relief, executed standing sparrow hawk, which stretches out half a wing forward and crowned with the solar disk.

The face is triangular and its surface is smoothly polished, with the exception of the band on the forehead. The face as mentioned above is framed by a sumptuous round wig covered with small regular curls, and encircled by a band. The narrow slits of the eyes, partly veiled by the lowered lids, are gazing forward and they are surmounted by protruding eyebrows which follow the curve of the eyes.

The face is also characterized with the chubby cheeks and the mouth is full with slightly upturned corners. Although the nose is damaged, it seems that it was wide and straight.



(Cairo Museum, photos by Sameh Abdel Mohsen)

Bibliography:

- Daressy, 1920, pp.8-16; Maspero, 1906, pp.155-156.

Cat.no. (31)

Upper part of a standard-bearer colossal statue of Ramesses II

Present location: Museum of Fine Arts, Boston, No.89.558.

Provenance: Tell Basta, Temple of Bastet, first hall.

Material: Rose granite.

State of preservation: Fragmentary- the king's beard is partly damaged. Right and left arm are broken off. The hood of the cobra is partly damaged.

Dimensions: H. 137, W. 72, 5 cm.

Description:

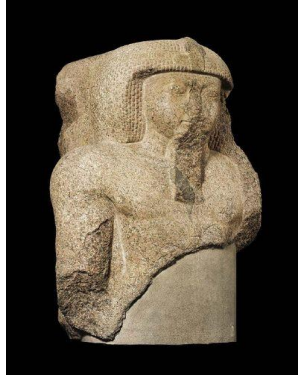
This bust belongs to one of four standing statues, which were originally erected before the entrance of the hall of the Great Temple at Tell Basta.

Ramesses II was represented standing and holding a standard topped with an image of a deity along his left side. The king wears a curled wig; it is remarkable for its thick hair, it is tied by a band, which is visible on the forehead and on the sides. The top of the head is quite flat, as if something had been placed over it. His face is round with full cheeks. His small almond - shaped eyes were placed horizontally and they gaze slightly downward. The mouth is narrow, with thin lips. Two little hollows mark the corners of the mouth. The partly damaged tapering beard is attached to the chin. The chest is sculpted schematically, with large shoulders; a broad collar surrounds the king's neck.

Ramesses' penchant for grandeur is well represented by this colossal bust. Large as it is now, it is only a fragment. The complete statue was three times bigger, about nine feet tall. Enough remains to show that the king was represented standing, holding a pole or standard topped with an image of a deity along his left side. This type of statue first appeared in the reign of Amenemhat III but was most fashionable under Dynasties 19 and 20.

This fragmentary statue did not stand alone; as it was a part of an ensemble, consists of three other fragments now in (Cairo Museum, British Museum, and Berlin Museum). Such large statues are inconceivable without an architectural framework, and indeed they were commissioned as part of the building program of a temple. They were not to be viewed in isolation, but rather were arranged around a great courtyard or along a processional way. Granite was a precious commodity in the Delta, and colossal statues like this one were highly prized. When a temple was remodeled, the statues were readapted to the new space. Sometimes they traveled. It is possible that this statue and its companions originally stood in Ramesses II's Delta capital and were taken to Bubastis only in Dynasty 22. Great state temples were like museums, populated with statues of

different periods. Today, Bubastis is a field of ruins. Its surviving fragments enable us to form an idea of its former grandeur.



(©Museum of Fine Arts, Boston)

Bibliography:

- Berman, Doxey & Freed, 2003 p.163.
- Naville, 1891, pp.38-39;
- Vandier, 1958, p.616, Pl. CXXVII, 2.

Cat. no. (32)

Seated statue from the Middle Kingdom usurped by Ramesses II

Present location: Museum of Fine Arts-Boston, No. 87.111

Provenance: Tell Nabasha, Wadjet Temple, close to the Pylon.

Material : Granite. Granodiorite

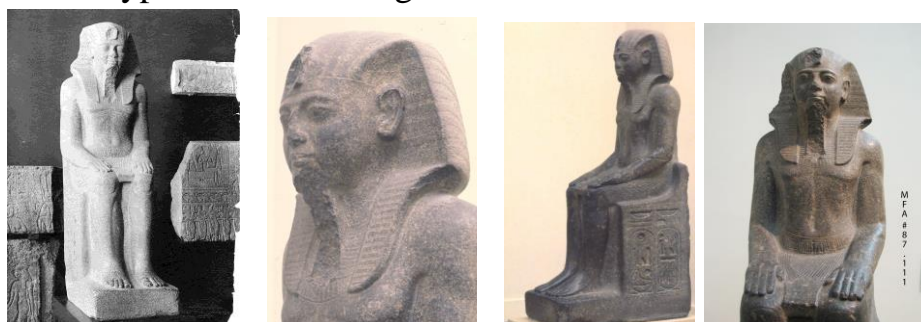
State of preservation: The hood of the uraeus is missing. The right wing of the nemes and the beard are broken off.

Dimensions: H. 205, W.54. D.104 cm

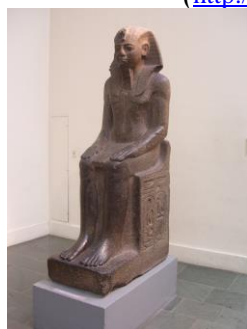
Description:

The ruler sits on a cubic seat (throne) with a short backrest. He wears the *nemes* headdress and the uraeus is attached to his forehead. The lower borders of the *nemes* lappets are covering the upper parts of the king's breasts.

The pharaoh's round face is characterized with chubby cheeks, almond - shaped eyes, wide nose and the finely modeled lips. The tapering (long) beard is attached to the small, rounded chin. The neck is thick and broad; the chest is sculpted schematically, with large shoulders. The king wears the short kilt *šndyt* which is held by a belt where the name of Ramesses II was inscribed on its buckle. He places both hands on his thighs; the palms are flat and inwards. The legs of the statue are heavy with strong muscles; they are an exact copy of the same typical Middle Kingdom models.



(<http://mfas3.s3.amazonaws.com/objects/SL35346.jpg>) (02-12-2014)



(https://farm3.staticflickr.com/2087/1572856469_5573b33e61_o.jpg)(02-12-2014)

Bibliography:

- Vandier, 1958, p.613, Pl. CXXXIV.

Cat.no. (33)

Seated group statue of Ramesses II with two deities

Present location: Ismailia Museum –No. 1087

Provenance: Tell el-Maskhuta.

Material: Rose granite

State of preservation: The whole surface of the group is very much eroded; the faces, knees and legs of the three statues (figures) are badly damaged. Parts of the sun-disks; right arm of the right figure, left arm (of the left figure) and king's beard are missing.

Dimensions : H.240, W.100, L.160 cm

Description :

A monumental monolithic group statue represents Ramesses II seated between two gods. They share one seat which is characterized with a high, wide rear wall, reaches to the apex of the figures; the three figures are looking straight ahead and placing their hands on their thighs.

Ramesses II wears the double crown atop the striped *nemes* headdress; few remains of the *uraeus* are visible on frontal section of the *nemes*. Unfortunately the king's face is badly damaged and all facial features have been lost; so it is difficult to identify the facial features of the statue.

The king's chest was sculpted schematically, with large shoulders; the arms, although well carved, are more vertical. The rounded pectoral muscles, are quite prominent, their projection is emphasized by the receding line of the lower torso. The rib cage is indicated only very lightly, as a slight rounding in the receding line of the torso and the abdomen.

The royal figure wears a short pleated kilt (*šndyt*), as we can clearly see at both sides, where the pleats are indicated by fluting, but the front section including the belt and the lap, they are all badly eroded.

The lower frontal section of the common seat was inscribed with the cartouches of Ramesses II, specifically, between the king's legs and the two other deities. It seems that the sculptor has used all available surfaces to add the royal texts; for instance the external face of the back slab was inscribed with eight vertical hieroglyphic columns.



(Photos by the author)

(After Myśliwiec, 2001, Pl. XXX) (After Sauneron, 1983, Pl.X)

Bibliography:

- Myśliwiec, 2001, Pl. XXX.
- Petrie, 1885, Pl. XVI, 3.
- PM, IV, pp.53-55.
- Sauneron, 1983, pp.177-180, Pls. IX [b], X.
- Vandier, 1958, p.419[e].
- Yoyotte, 1950, pp.17-22.

Cat.no. (34)

Royal sphinx statue, usurped by Ramesses II (Hyksos style)

Present location: Ismailia Museum, No. 1084.

Provenance: Tell el-Maskhuta, from the destroyed temple. (Origin: Kiman Fares, Fayoum).

Material: Grey granite.

State of preservation: The nose, as well as the chin is partly damaged; the beard is broken off, but overall the statue is in a good state of preservation.

Dimensions: H.148, L.223, D.82 cm

Description:

Here a rather idealized, reverential representation of the head of king Ramesses II joins a taut, powerful leonine body. The head with the human facial features, the royal beard (now lost) and the *nemes* help mask the transition between anthropomorphic and zoomorphic forms. The recumbent lion, with a tense body and outstretched paws, gives the impression of being ready to leap.

The king wears the striped *nemes* headdress with the *uraeus* on his forehead. The king's lower part of the chest is decorated with a vertical hieroglyphic text of Ramesses II (on the chest and continues between the front paws) *nsw bjtj (Wsr - M^c3.t - R^c stp - n-R^c) s3 R^c (R^c -msj-sw mrj-Jmn) di ʿnh*.

According to Magen most facial features are re-sculpted. The face is almost round, with full cheeks. The eyebrows are depicted in relatively raised relief, forming two symmetrical arches on the protruding brow-bone. The small almond eyes are placed horizontally with softer inner canthi, narrow slits and small protruding eyeballs. The narrow root of the nose expands gently toward its base, which is partly broken. The small mouth with well-formed lips is articulated by well-defined edges and it is slightly slanting. Two little hollows mark the corners of the mouth. The ears are large and pierced. The remains of the damaged chin show that it was small and round. It seems that during the reign of Ramesses II the sculptor had changed the classic mane of the sphinx to appear as the *nemes* headdress and after that recarved the whole facial features.

The lion, whose morphology is remarkably designed, is characterized absence of the usual lion mane (this is due to the fact, that the mane of the lion was reworked into a head with the *nemes*). The backbone area of the animal is fairly flat, its back has been executed with a semi-circular shape and the terminal vertebrae are protruding under the skin. The tail with elongated tassel wraps around the right rear leg. The sphinx lays on a high, rectangular base with rounded backward side and with a frontal rectangular, flat face; the base is inscribed with a text including two cartouches representing the birth name and the coronation name of Ramesses II.

Dating of the original owner: Amenemhat III, 12th Dynasty.



(Photos by the author)

Bibliography:

- Magen, 2011, pp.470-472; Petrie, 1889, p.11-12, Pl. XVI [4]; PM, IV, p.53.
- Sourouzian 1998c, pp.409-413, Pls. 22-23 ; Verbovsek, 2006, cat.-nr.9.

Cat. no. (35)

Headless striding statue as a standard-bearer, usurped by Ramesses II

(Probably from the Middle Kingdom)

Present location: Cairo Museum, No. TR 21.11.14.18, SR G/ 76

Permanent: [display] EMC - Garden-South - N1 – a

Provenance: Kom El-Hisn, Settlement Area, Temple of Sekhmet-Hathor.

Material: Red granite.

State of preservation: The head, the right forearm and the left hand are missing. The upper part of the staff and the royal beard are broken off.

Dimensions: H. 245 cm.

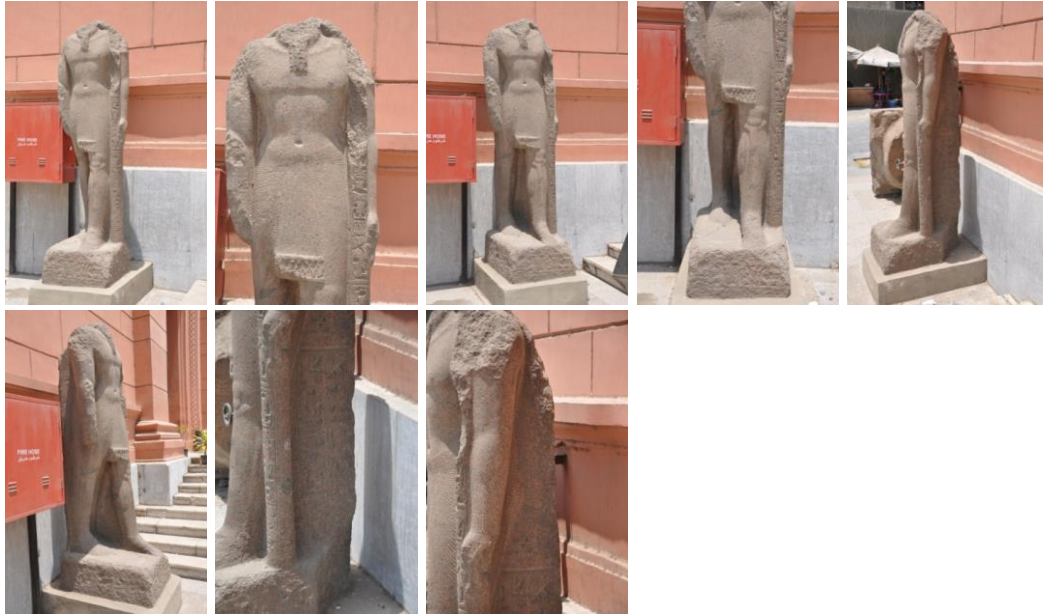
Description:

A striding standard -bearer statue of Ramesses II, looking straight ahead , his left foot is advanced while his two arms are extended along his body ; his left hand which is characterized with a large bracelet holds a long, horizontal staff (embalm) which rests on the same base of the statue and leans against the king's left shoulder .

The king wears a large pleated dress which has a starched apron . it is held by a wide belt which has been decorated with many wavy patterns, and its buckle is inscribed with the coronation name of Ramesses II (*R^c mss mry Jmn*). The frontal middle section of the dress is ornamented with many diagonal and vertical stripes above a sequence of seven cobras, each crowned with a solar disk.

The statue is modeled with great attention to certain details of anatomy, especially with the protruding collarbones. In addition to, the rounded pectoral muscles, with protruding breasts, are quite prominent; their projection is emphasized by the receding line of the lower torso. The rib cage is indicated only very lightly, as a slight rounding in the receding line of the torso and the abdomen. The same muscularity is evident in the shoulders and arms; the partly damaged shoulders appear with their broadness curves into the building muscles of the upper arm. The bone of tibia is salient and knees are very marked. The musculature of the body is remarkably executed and gives an idea of the royal power.

The statue stands on a high pedestal, with a badly eroded surface, and it seems that it was epigraphic.



(Cairo Museum, photos by Sameh_Abdel_Mohsen)

Bibliography:

- Daressy, 1903, pp.281-285.
- Daressy, 1920, pp.8-16.

Cat. no. (36)

Fragmentary seated statue of Ramesses II

Present location: Cairo Museum, No. CG 620, JE 28828, SR 4/ 12013, GEM 6774.

Provenance: Alexandria, on the place of Pompey column in 1889.

Material: Granodiorite (according to Cairo Museum data base) / Black granite according to CG.

State of preservation: Nose, mouth, beard, hood of the cobra, lateral parts of the *nemes* ' wings, *nemes* shoulder flaps and the outer portion of the two hands are all damaged. The lower portion of the legs including the feet is missing. In general, the surface of the statue has been damaged as a result of erosion, and this has affected all facial features of the statue.

Dimensions: H. 198 cm

Description:

The statue represents Ramesses II sits on a throne with a low backrest, a simple ornament borders and a high back pillar. He looks straight ahead and places both hands on his thighs; the palms are flat and inwards; with two bracelets on his right and left wrists. He wears the Double Crown above the striped *nemes* headdress, with a smooth forehead band and the uraeus is on the forehead.

The king's neck is thick with clearly visible wrinkles; the chest is sculpted schematically and it is decorated with the collar *usekh*, which consists of many rows of beads shaped in high relief. The shoulders are much slimmer comparing with other statues of Ramesses II. It is worth mentioning that the statue has on each shoulder an incised distinctive mark, a small circle from which spring three long curved lines, rather like the *wbn* determinative, but with the rays prolonged into a sort of *ms*-sign.

The king wears a short pleated kilt, as we can clearly see at both sides, where the pleats are indicated by fluting. The skirt is held by a belt which is ornamented with many vertical incised small columns and the buckle is inscribed with the prenomen of coronation of Ramesses II(*R^c ms sw mry Jmn*).

The front section of the skirt has the same decoration as the rest parts.

The back pillar's lower part is wider than its upper part. The lower part is inscribed with three vertical columns of hieroglyphic inscriptions. The upper part of the back pillar is narrow and ends just below the tip of the king's crown; bears only one vertical column of hieroglyphic inscriptions.



(Cairo Museum, photos by Ahmed_Mohamed_Elhami_Aly)



620

(Borchardt, 1925, Pl.112)

Bibliography:

- Aldred, 1955, pp.3-8.
- Borchardt, 1925, p.165-166, Pl.112
- PM, IV, p.2.
- Vandier, 1958 , p.620.

Cat.no. (37)

*Colossal striding statue of Ramesses II as a standard -bearer,
usurped by Merenptah*

Present location : Cairo Museum, No.CG 574, JE 46794, SR 2/ 14585

Provenance: Found in Abu- Qir. [Origin: Heliopolis]

Material: Red granite.

State of preservation: There is a small outbreak at the front left edge of the skirt; cracks are on the nose, beard, right fist of the king; the beard of the god as well as the hood of the uraeus is partly damaged; the whole surface of the statue is weathered.

Dimensions: H. 294 cm.

Description:

A striding standard -bearer statue of Ramesses II, looking straight ahead , his left foot is advanced while his two arms are extended along his body , the left hand is holding a long, horizontal staff (embalm) of a god (head of a god) which is resting on the base of the statue and leans against the king's left shoulder . The object which the sovereign gripped in his right fist is lost.

The king wears a curled wig, remarkable for its thick hair; it is tied by a band, which is visible on the forehead and terminates at each side with a representation of another *uraeus* surmounted by a solar disk. The top of the head is quite flat, as if something had been placed over it.

The pharaoh's face is round with chubby cheeks. His small eyes were placed horizontally and they gaze slightly downward. The mouth is modelled with well-defined edges and slightly slanting; with two little hollows mark the corners of the mouth. Although the lower part of the nose is damaged, one can notice that it was wide and straight. The partly damaged long beard is attached to the small chin. The chest is sculpted schematically with broad shoulders.

The king wears the *shendyt*- kilt, as we can clearly see at both sides, where the pleats are indicated by fluting. The zigzag lines, like the hieroglyphic *n* -sign, pattern the belt of the kilt and the buckle was inscribed with the name of Ramesses II (*Wsr M3^ct R^c- stp n R^c*). The front lap of the skirt is decorated with the same decorations with the representation of a dagger. The dagger slips out under the belt, the remains of the blade can be visible on the surface and its pommel consists of double falcon headed.

The legs show the combination of broad generalizing treatment and attention to specific anatomical details, as we can notice with the kneecaps; they have large smooth convex surfaces without any indication of the bone structure.

The modeling of the emblem has received as much attention as that of the royal figure itself.



(Cairo Museum, photo by Sameh Abdel Mohsen)



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(Borchardt, 1925, p.123, Pl.98)

Bibliography:

- Borchardt, 1925, p.123, Pl.98.
- Chadeffaud, 1982, pp.40-41(PE RII, 17).
- Daressy, 1920, pp.8-16.
- Jéquier, 1924, Pl.42, left fig.
- KRI, IV, p.51 [23B].
- Magen, 2011, pp.581-583.
- PM, IV, P.2.
- Raue, 1999, p.359.
- Sourouzian, 1989, p.78, Nr.35.
- Vandier, 1958, p.619, Pl. XXVII, 3.

Cat. no. (38)

Striding colossal statue of Ramesses II

Present location: Memphis Museum- 1st floor, No.I

Provenance: Found in front of the first pylon of the Great Temple of Ptah in Memphis, by Giovanni Battista Caviglia and Stone at 1820.

Material: Limestone.

State of preservation: The lower parts of the two legs are missing; the back pillar, the upper part of the crown and some parts both ears are badly damaged.

Dimensions: H.11 m, weight about 100 ton.

Description :

The statue represents Ramesses II striding; his arms along the body, both hands are holding the handkerchief (*mks*) which its surface was used to display the royal names engraved in ring; and his left leg forward. He wears a crown (?) atop the striped *nemes* headdress and the *uraeus* is on the forehead. The forehead area is characterized with the wide and smooth frontal head tap. The body of the cobra is represented in high relief with the full details; it forms two symmetrical loops flanking the hood.

The pharaoh's face is more triangular, with chubby cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone which follow the curve of the eyes. The prominent almond eyes with softer inner canthi are placed horizontally, and they are gazing slightly downward. His nose is wide and straight, it was carved with the human details, especially nostril, apex, root, nasal bridge and finally the nasofacial angle. The mouth is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting, with two little hollows mark the corners of the mouth; these two corners are often drawn upwards in a faint smile. The ears of the statues are large, pierced and highly placed compared to other statues belong to Ramesses II. The tapering beard is attached to the rounded chin; there are two chin- straps were used to link the crown with the bead.

A broad collar *usekh* is carved in relief around the neck of the statue. It consists of many (seven or eight) rows of carved vertical beads, arranged between many strips and fringed by a row of drop-like pearls. On the chest, just below the collar, was engraved a rectangular pectoral containing the coronation name of Ramesses II.

The torso of Ramesses II shows a schematic sculpture: the arms appear vertical; the shoulders are broad, and engraved with the cartouches of the pharaoh; the muscles of the forearms (brachio-radialis) are generally shallow and the wrist is

cylindrical. Both wrists of the king are decorated with unusual bracelets (their frontal sides are engraved with two vertical cartouches of Ramesses II (*Wsr M3ʿt Rʿ-stp n Rʿ*) (*Rʿ ms sw mry Jmn*), flanked by two cobras each is crowned with the solar disc). A curious contrast to the tension and muscularity of the body is formed by the hands. The two hands are modeled with equal care and the nails are being clearly shown and the cuticles are subtly indicated.

The figure wears a short kilt (*šndyt*), where the pleats are indicated by fluting and it is held by unique belt. The belt is characterized with many patterns: very wide more than usual, its buckle is incised with two combined cartouches of Ramesses II (*Wsr M3ʿt Rʿ-stp n Rʿ – Rʿ ms sw mry Jmn*) and finally the previous royal cartouches were engraved separately on the right and on the left side of the buckle. The front section of the kilt was decorated as the other lateral parts, besides there is a representation of a dagger which has a long blade and a falcon-double headed pommel, is slipped under the belt.

The legs are extremely massive as the usual Ramesside legs; they show the same combination of broad generalizing treatment and attention to specific anatomical details: the kneecaps are large, round, with smooth surfaces and they are surmounted by a shallow reversed V-shaped muscle.

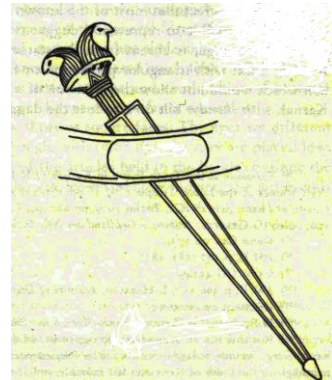




(Photos by the author)



(After Obsomer, 2012, p.325, fig.92)



(After Sourouzian, 1988, p.249, fig.[f])

Bibliography:

- Laboury, 2008, p.195, Pl. XXX.
- Malek, 1986, pp.109 -111.
- Obsomer, 2012, p.325, fig.92
- Sourouzian, 1988, p.249, fig. [f].
- Vandier, 1958, p.641.

Cat.no. (39)

Colossal striding statue of Ramesses II

(Usurped by Ramesses IV)

Present location: The garden of the Great Museum, SCHISM 1222.

Provenance: Memphis. The statue was discovered on 1887; it was removed in 1955 to the Square of the Railway Station and erected there; finally, on 2006 the statue was transformed to the garden of the Great Museum, Giza.

Material: Rose granite

State of preservation: Starting from left the knee and right lower leg downward are broken off.

Dimensions: about 11 m, weighs around 83 tons.

Description:

This colossal, famous sculpture is known to have stood originally, together with the limestone colossus (cat.no.37) still in Memphis near the big temple.

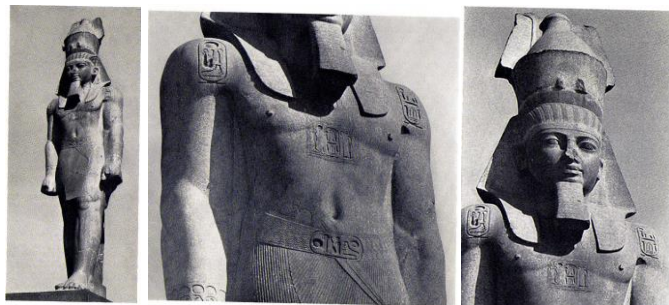
The statue illustrated represents Ramesses II striding, his left leg forward, while his two arms are extended along his body; his both hands hold two objects (*mks*); and both wrists are decorated with un unique bracelet; it consists of a circlet of cobras each crowned with the sun disk and a vertical cartouche of Ramesses II. The pharaoh wears the double crown framed by two feathers on each side, atop the striped *nemes* headdress. The strangest motive concerning this colossal crown is the original form of the two projecting pieces of stone which figure on the lower part of the crown resting on the *nemes*. Egyptologists, proposed that these two projecting are forms of two uraei. There are two signs of (*wsr*) on each side of the crown, as well as two other signs of (*M3^ct*). Above these four signs no doubt stood the sun-disk; so we have here the signs (*Wsr M3^ct R^c*), which by themselves can represent the prenomen of Ramesses II.

The projecting pieces would thus be the bases on which the designation of the figure of god Ptah with his sceptre, standing on (*mr*) sign; therefor the king was shown on the crown as (*mry n Pth*), as he was described on the pectoral.

The pharaoh dressed in a short pleated skirt (*šndyt*), it is held by a wide belt which is decorated with many wavy patterns (lines); its buckle has been executed in a form of a horizontal cartouche and it is inscribed with the coronation name of Ramesses II (*Wsr M3^ct R^c stp n R^c*). The frontal section of the kilt is decorated with a representation of a dagger slips out under the belt; it has falcon- double headed pommel, long blade and its tip is pointed.

Ramesses IV usurped the cartouches of *Ramesses II*, adding some signs and changing others by covering them with plaster, but he did not change the inscriptions of *Khaemwaset* and *Binetanat*. The cartouches on the back pillar show clearly that it was *Ramesses II* who erected this colossal statue. Some cartouches of *Ramesses II*, especially on the shoulders of the statue were written in a new way (*Wsr M3^ct R^c – stp n Pth*); the same form of the name appears on the belt, as well as on the pectoral. It is clear that the king is emphasizing here the fact that he was greatly favoured to Ptah god of Memphis.

Ramesses IV usurped the cartouches of his great predecessor, adding some signs and changing others by covering them with plaster. But he did not change the inscriptions of *Khaemwaset* and *Binetanat*; these with the cartouches on the back pillar show clearly that it was *Ramesses II* who erected this colossal statue. It can be concluded, that these inscriptions at the time of the 20th Dynasty were probably not accessible. In comparison to the other reused statues of *Ramses IV*, it is remarkable furthermore that the adaptation behaviour is another case: with these he subjoined his names on the base and one shoulder, with our case he carried out a (partial) cartouche exchange.



(Habachi, ADAIK 5, 1969, Pl.24, b, c, d)



(After Habachi, 1969, p.37, fig.24)





(©SCA)

Bibliography:

- Christophe, 1956, pp.5-19.
- Desroches-Noblecourt & Kuentz, 1968, p.156, Footnote 112.
- Evers, 1929b, p.27, no.177.
- Gomaà, 1973, p.84 [50].
- Habachi, 1969 ,pp.35-37, figs.22-24 , Pl.14.
- Jeffreys, Malek & Smith, 1987, p.19 [G3].
- KRI, II, p.494 [1919B]
- Laboury, 2008, p.195.
- Megan, 2011, pp.610-611.
- Murray, 1930, Pl.27 [2].
- PM, III, p.219.
- PM, III², p.840[C].
- Sourouzian 1988, Pls.69 [a], 70 [e-f].

Cat.no. (40)

*Colossal striding statue from Middle Kingdom (possibly Senwosret I)
usurped by Ramesses II*

Present location: Memphis, Open Museum.

Provenance: Memphis.

Material: Rose granite

State of preservation: upper crown end is broken off, as well as nose, left hand, left toes, large parts of the base and the back pillar. Transverse crack in the belly button (modern restored); flaked off the surface in the area of the inscription.

Dimensions: H. 7, 3 m.

Description:

This colossal statue represents a striding king, advancing his left leg, while his two arms are extended along his body; he holds the *mekes* “container” in his left hand which is partly damaged and the folded handkerchief in his right hand, and he stands on a high pedestal. The pharaoh wears the white crown with two lateral chin-straps, and it was shaped without the royal uraeus.

The king’s face is almost rectangular with thick cheeks. His eyes were modelled with deeply cut horizontal inner canthi and later they have been reshaped. The mouth appears straight with a drilled hole at each end and it seems that the mouth also was reshaped. The philtrum has been lengthened and the lower lip was given a stronger curve, while the median line between the lips was carved more deeply. The nose is partly damaged especially its base. The left ear is completely missing but the right one shows a highly naturalistic pattern with all details strictly rendered.

The king’s striped, long beard linked to the white crown by chin-straps in relief, originally narrow and there after widened. This royal beard is attached to the huge and rounded chin.

The pharaoh’s neck is thick with two folds; his chest is sculpted schematically with broad shoulders. Abroad collar carved in sunken relief, and consists of many rows of beads ornaments the upper portion of the chest .A bracelet worked in sunk relief and painted red decorates the king’s right wrist. It seems that the collar and the bracelet have been added on the time of Ramesses II.

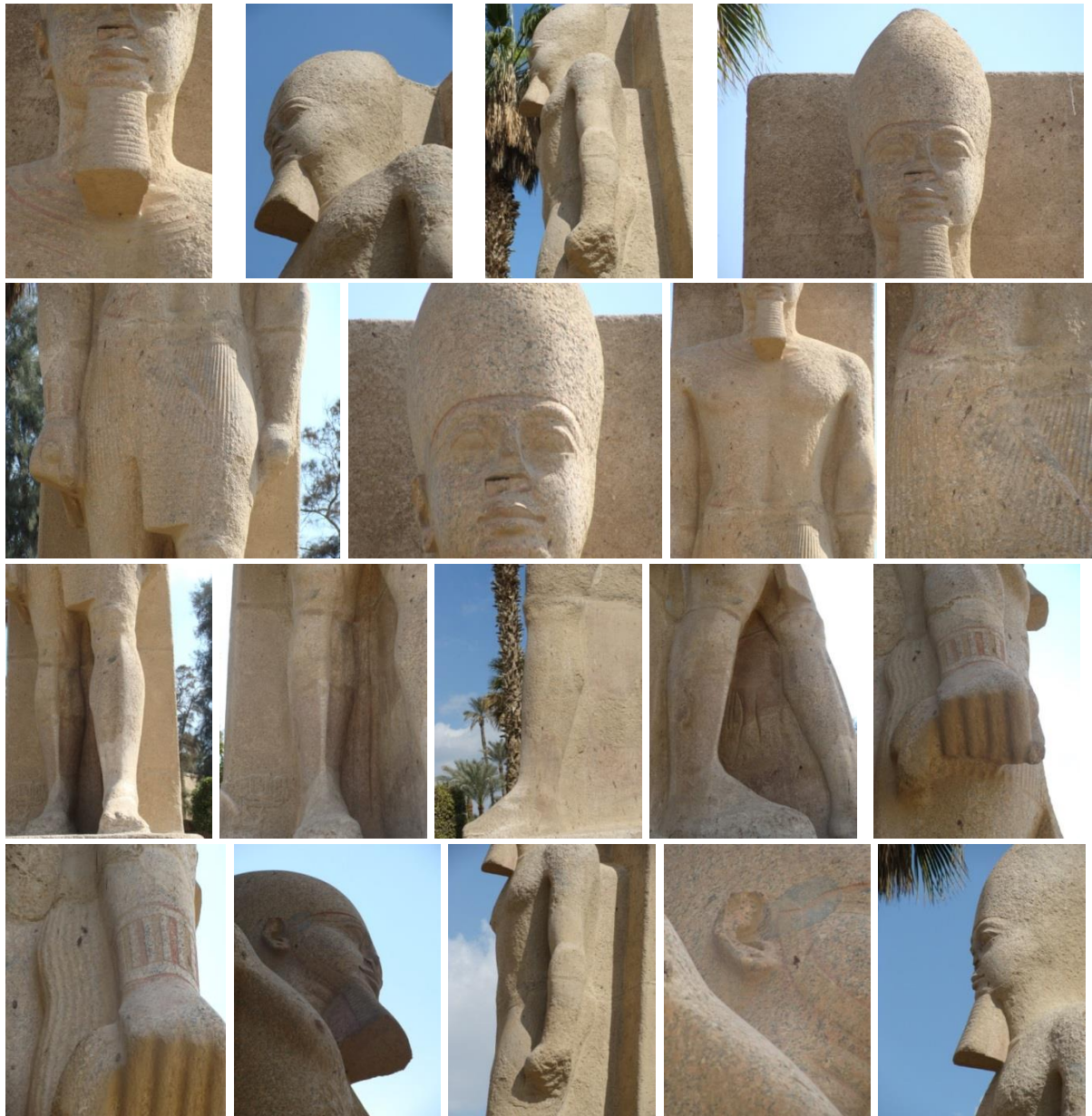
The pharaoh dressed in a short pleated kilt (*šndyt*), held by a plain belt .The frontal section of the kilt is decorated with a representation of a dagger slips out under the belt; it has a falcon headed pommel, long blade and a pointed scabbard tip.

The legs of this colossal statue have extremely detailed lower limbs and comparatively realistic and bulging calves with astonishing stylized muscles. They have also flaring knee-caps which end in pointed angles, vertically salient condyles of femur, contracted tendons, and oblique calf muscles, converging towards the knee and the salient ridges of tibia. The ankles are relatively slender. The fibula is defined along the external face of the leg by wide vertical grooves. There is a representation of a queen in relief at the inner lower leg bridge.

The statue is leaning against a huge back slab, which is broad and round-topped behind the body, and narrow behind the neck and the crown.

This colossal statue cannot be dated to Ramesses II for so many reasons: the shape of the frontlet and the tab of the white crown; the absence of the uraeus; the longer, rectangular face; the detailed protruding musculature; the shorter type of the kilt; the rounded projection of the handkerchief; and the width of the back slab.





(Photos by the author)

Bibliography:

- Baines J., Malek J., 1982, p.136
- Jeffreys, 1987, p.19, G.1
- Laboury, 2008, pp187-195, Pl. XXVII[d].
- Magen, 2011, p.442-443.
- PM III², p.846.
- Smith, 1983, pp.35-38.
- Sourouzian, 1988, p.233, Pl.68.

Cat. no. (41)

*Colossal striding statue from Middle Kingdom (possibly Senwosret I)
usurped by Ramesses II*

Present location: Memphis, Open Museum.

Provenance: Memphis.

Material: Red granite.

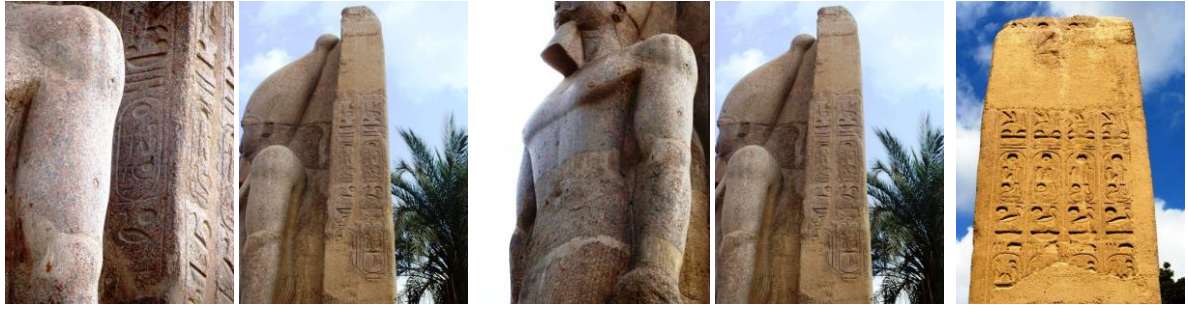
State of preservation: The face is badly damaged; the ears are missing; the feet are eroded.

Dimensions: H. 7, 3 m.

Description:

The same details as (cat.n°. 40).





(Photos by the author)

Bibliography:

- Jeffreys, 1987, p.19, G.2
- Laboury, 2008, pp.187-195.
- PM III², p.846.
- Smith, 1983, pp.35-38.
- Sourouzian, 1988, p.233.

Cat.no. (42)

Headless sphinx statue of Ramesses II

Present location: Memphis Museum, SCHISM 51, No. 26

Provenance: Memphis-found in the temple of Ramesses II.

Material: Limestone

State of preservation: The head, the chest, the paws and the frontal part including the base are missing.

Dimensions: Not recorded (dimensions of his twin: H. 52 cm, L.102 cm, Th. 39 cm).

Description:

The sphinx, is a lion with a human head, represents the power of the Egyptian king, to protect his people and to conquer the enemies of Egypt. The recumbent lion, with a tense body and outstretched paws, gives the impression of being ready to leap. In the New Kingdom, the Sphinx became a symbol of kingship and many kings of this period built temples and stelae (sphinx breastplate tablets bearing inscriptions) in the area surrounding the statue.

The remains of the *nemes* lappets and the damaged tail at the back of the sphinx show that the king was wearing the *nemes headdress*. The lateral sides of the lion's body appear lean and taut. The sphinx has a tail which wraps around the right hind paw. The inscriptions on the right shoulder and around the base give the names and titles of Ramesses II.





(Photos by the author)

Bibliography:

-Jeffreys, Malek & Smith, 1987, pp.11-20.

Cat.no. (43)

Headless sphinx statue of Ramesses II

(Usurped by Merenptah)

Present location: Memphis Museum, SCHISM 52, N. 27

Provenance: Memphis

Material: Limestone

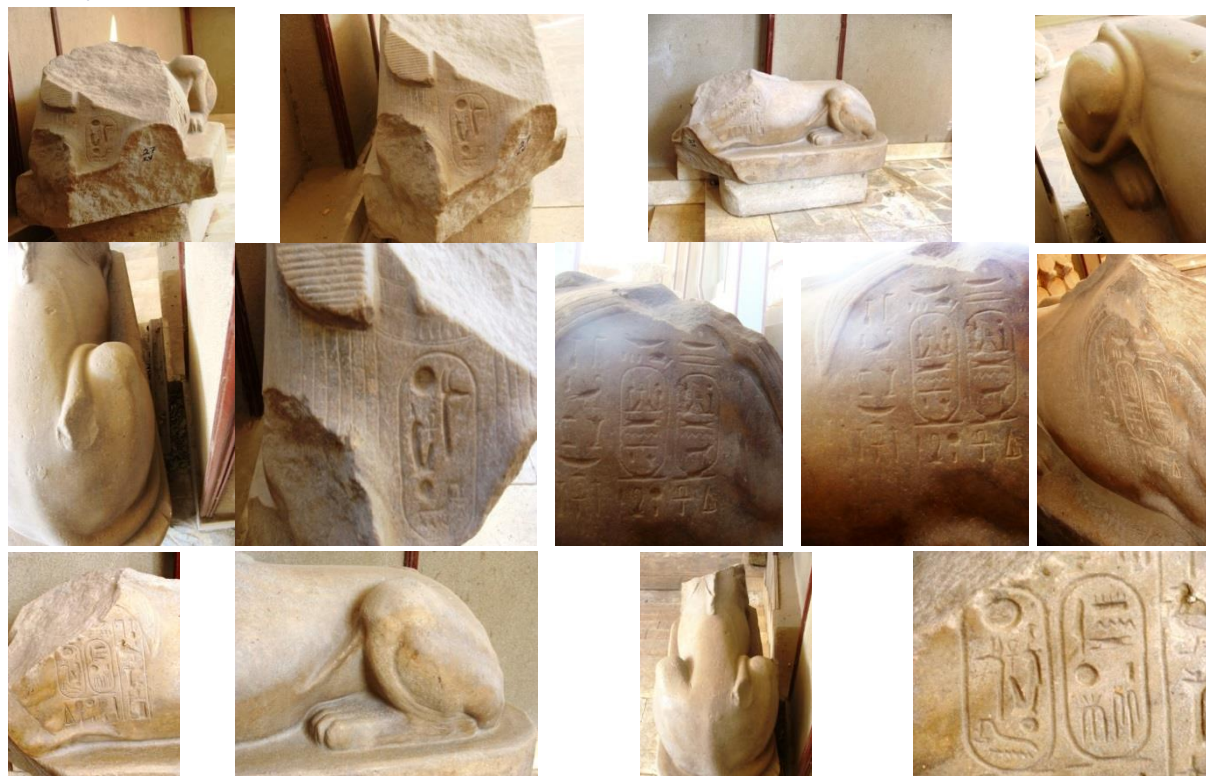
State of preservation: The head, the chest, the paws and the frontal part of the base are broken off.

Dimensions: H. 52 cm, L.102, Th. 39 cm.

Description:

The same description as statue (cat. n°.42)

The sphinx was inscribed on its left shoulder and chest with Throne and Birth names of Ramesses II, together with the usual titles like: (*nb t3.wj*, *nb h^c.w*) and (*ntr nfr*).



(Photos by the author)

Bibliography:

-Magen, 2011, pp.604-605

- Sourouzian, 1989, pp.48-49, Nr. [10]

Cat.no. (44)

Sphinx statue of Ramesses II

(Usurped by Merenptah)

Present location: University Museum, Philadelphia – E.12326.

Provenance: Memphis. It was excavated from the sacred enclosure of the temple of the god Ptah at Memphis.

Material: Red granite.

State of preservation: The statue was buried up to its shoulders; only the exposed head was attacked by windblown sand, which eroded the facial features and the royal false beard.

Dimensions: L.362 cm, H.145 cm.

Description:

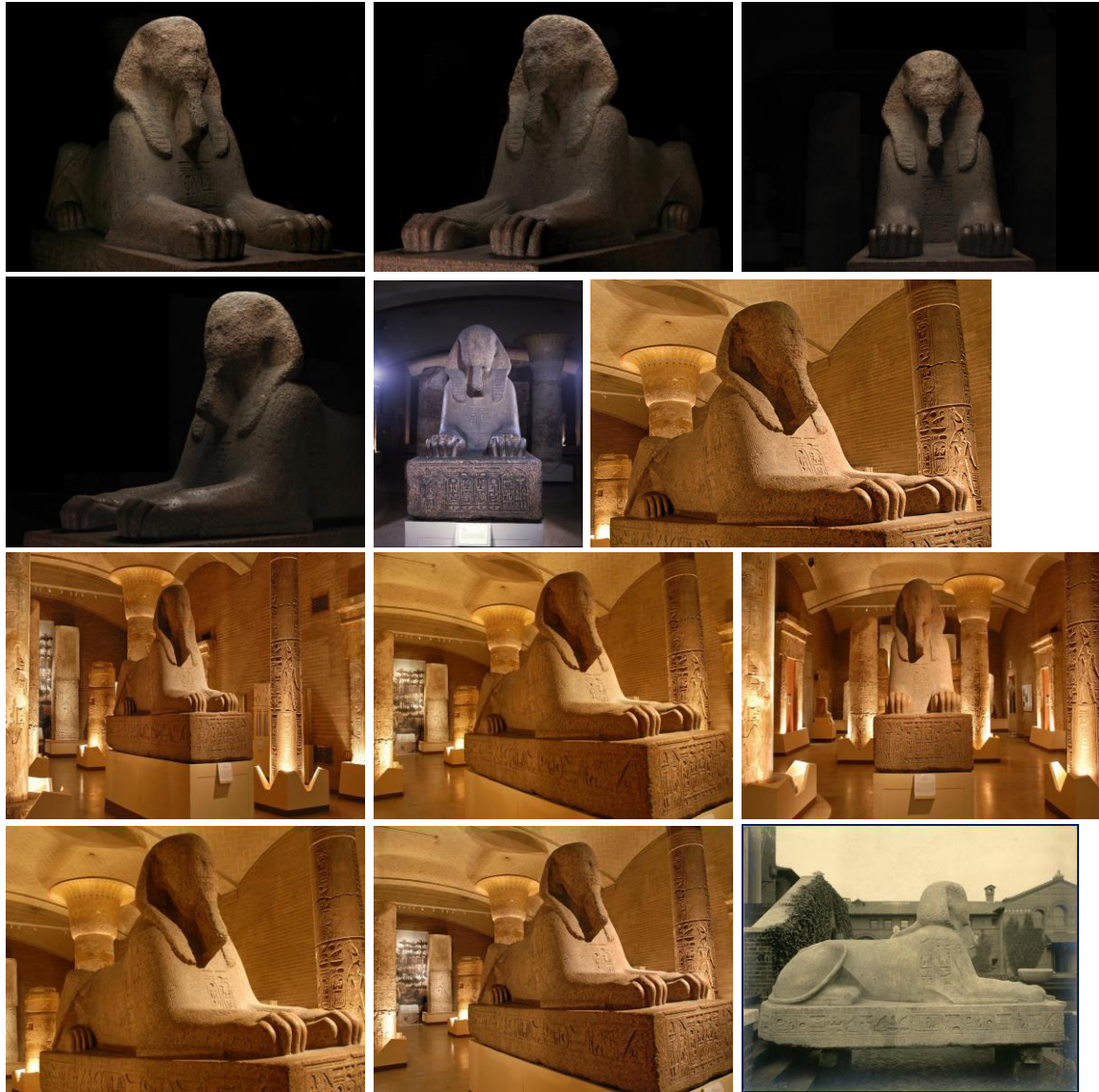
The sphinx, a lion with a human head, represents the power of the Egyptian king, both to protect his people and to conquer the enemies of Egypt. This recumbent lion, with a royal a human face, tense body and outstretched claws, gives the impression of being ready to leap. The head with the human facial features, the royal beard, help mask the transition between anthropomorphic and zoomorphic forms.

The king wears the striped *nemes* head dress and long royal beard. The king's face is badly eroded and according to that all facial features have been disappeared.

The lion, whose morphology is remarkably designed, is characterized with a stylized mane. The back of the animal is fairly flat and the terminal vertebrae are protruding under the skin. The animal tail with elongated tassel wraps around the right rear leg. The musculature of the body is remarkably executed and gives an idea of the royal power.

The inscriptions on the chest and around the base give the five names of Ramesses II. His son and successor, Merenptah, added his own cartouches to the shoulders after his father's death. This sphinx, the third largest known in the world was quarried at Aswan and transported by river to the Ptah Temple at Memphis, 600 miles away. While it has never been placed on a scale, it is estimated to weigh over 14 tons.

The Inscriptions of the original owner (Ramesses II) have been preserved on all sides of the base. They include Horus, Gold-Hours, Two Ladies, Throne and personal names of Ramesses II.



(University of Pennsylvania Museum of Archaeology and Anthropology, photos by B. Krist for GPTMC)
<http://www.penn.museum/collections/object/118724>)

Bibliography:

- Engelbach, 1915 ,p.33, Pl.LVI, [19-20].
- Magen ,2011, pp.606-608.
- Petrie, Wainwright & Gardiner, 1913,pp.32-33.
- PM, III², p.836.
- Smith, Jeffreys & Malek, 1983, p.42.
- Sourouzian, 1989, p.48, Nr.8.
- Vandier, 1958, p.641.
- Wegner J. & Wegner H.J, 2015 , p.226,figs. 8.60, 8.61,8.62.

Cat.no. (45)

Headless sphinx statue of Ramesses II, offering a vase in front of him

Present location: Cairo Museum, No.CG 1211, JE 27849, TR 14.6.24.9, SR 4/11888.

Provenance: Memphis, 1887.

Material: Hard sandstone.

State of preservation : The whole left side of both sphinx and base is uncompleted. Head of the sphinx and the lid of the vessel are missing.

Dimensions: L.154 cm

Description:

Here a rather idealized, reverential representation of the head of king Ramesses II joins a taut, powerful leonine body. The head (lost) with the human facial features, the royal beard and the *nemes* help mask the transition between anthropomorphic and zoomorphic forms.

Remains of two lappets on the chest of the sphinx indicate the king wore the striped *nemes* headdress and a bracelet is on the right wrist.

The two front paws of the lion have been changed to become two arms end with hands, as we can see the palms are holding a vessel with a missing lid (maybe it was a ram head the symbol of Amun) standing before the sphinx .

The paunch of the vase was inscribed with two cartouches representing the birth name[*nb ḥ3ꜥw (Rꜥ ms sw mrj Jmn)* and the coronation name [...] (*Wsr m3ꜥt R stp n Rꜥ*) of Ramesses II.]

The lion, whose morphology is remarkably designed, is characterized with a stylized mane, represented by vertical engraved lines extending around the *nemes* and ends in a point on each side of the broken ponytail. Both upper arms are engraved with two royal cartouches of Ramesses II. The back of the animal is fairly flat and the terminal vertebrae are protruding under the skin. The tail with elongated tassel wraps around the right rear leg. The sphinx is lying on a rectangular base with rounded backward side and it is inscribed with a text including two cartouches representing the birth name (*Rꜥ ms sw mrj Jmn*) and the coronation name (*Wsr m3ꜥt R stp n Rꜥ*) of Ramesses II.

By dedicating this votive offerings to Amun, the representative currently offer the vase of the New Year (*nmst* vase); so the king wanted to place himself under the protection of the river that annually brought life and prosperity to Egypt.



(Cairo Museum, photos by Sameh_Abdel_Mohsen)



(Borchardt, 1925, p.110, Pl.170)

Bibliography:

- Borchardt, 1925, p.110, Pl.170
- Vandier, 1958, p.620.

Cat.no. (46)

Group statue of Ramesses II and Ptah -Tatenen holding hands

Present location: Copenhagen, Ny Carlsberg Glyptotek, Æ.I.N.1483.

Provenance: Memphis- from excavation of Petrie in 1912.

Material: Red granite.

State of preservation: Accidental fall has caused the sculpture to break across its mid-section.

Dimensions: H.330 cm.

Description:

Monumental monolithic group statue, representing Ramesses II and god Ptah-Tatenen, standing shoulder to shoulder. The king is represented on the god's right side with his left foot set in advance and his arms down by his sides. The pharaoh wears the copra diadem, the striped *nemes* and the ceremonial long beard. His crown consists of ram's horns, a solar disk, two tall feathers and two cobras crowned with solar disks, bordering the feathers. Ramesses II is shown with a finely –curved nose, flat cheek bones and a broad chin. His cloths consist of a tunic, a pleated kilt and a long cloak. On the chest he wears a broad collar and his belt has his birth name inside a cartouche. On the front section of the kilt is a pendant consisting of the head of a leopard, the king's throne and birth names in two cartouches, a sequence of seven copra's, each crowned with a solar disk. In his right hand he holds the *mekes*.

The god holding a *was* in his left hand wears a crown consisting of ram's horns, a solar disk and two tall feathers. He has a long tripartite wig, the curved divine beard, a broad, ornamental collar and a short kilt.

The two figures are conjoined by a common back-pillar and plinth, both decorated with inscriptions. The figures, back - pillar and pedestal are all a monolithic, while the crowns were added separately.

This group statue is a “presentation scene” in which the Creator God grasps the hands of the king and presents him as the rightful ruler. It is conceivable that it was set up in connection with one of the Royal Jubilees mentioned in the inscriptions.

The sculpture is a showcase scene where Ptah viewer Ramesses II Egypt's rightful king. It was probably created on the occasion of one of Ramses' government anniversaries, where the gods, according to Egyptian tradition, confirmed the king's rightful claim to the throne.



(©Copenhagen, Ny Carlsberg Glyptotek Museum)

Bibliography:

- Jørgensen, 1998, pp.196-199.
- Petrie, Wainwright & Gardiner, 1913, pp.77-78.
- Vandier, 1958, p.632, Pl. CXXXV, 1.

Cat.no. (47)

Standing group statue of Ramesses II, Ptah and Sekhmet

Present location: Memphis, Open Museum, to the east of the Shelter of Ramesses II.

Provenance: Memphis, south –east of the Shelter of colossus of Ramesses II, excavated in 1962.

Material: Red granite

State of preservation:

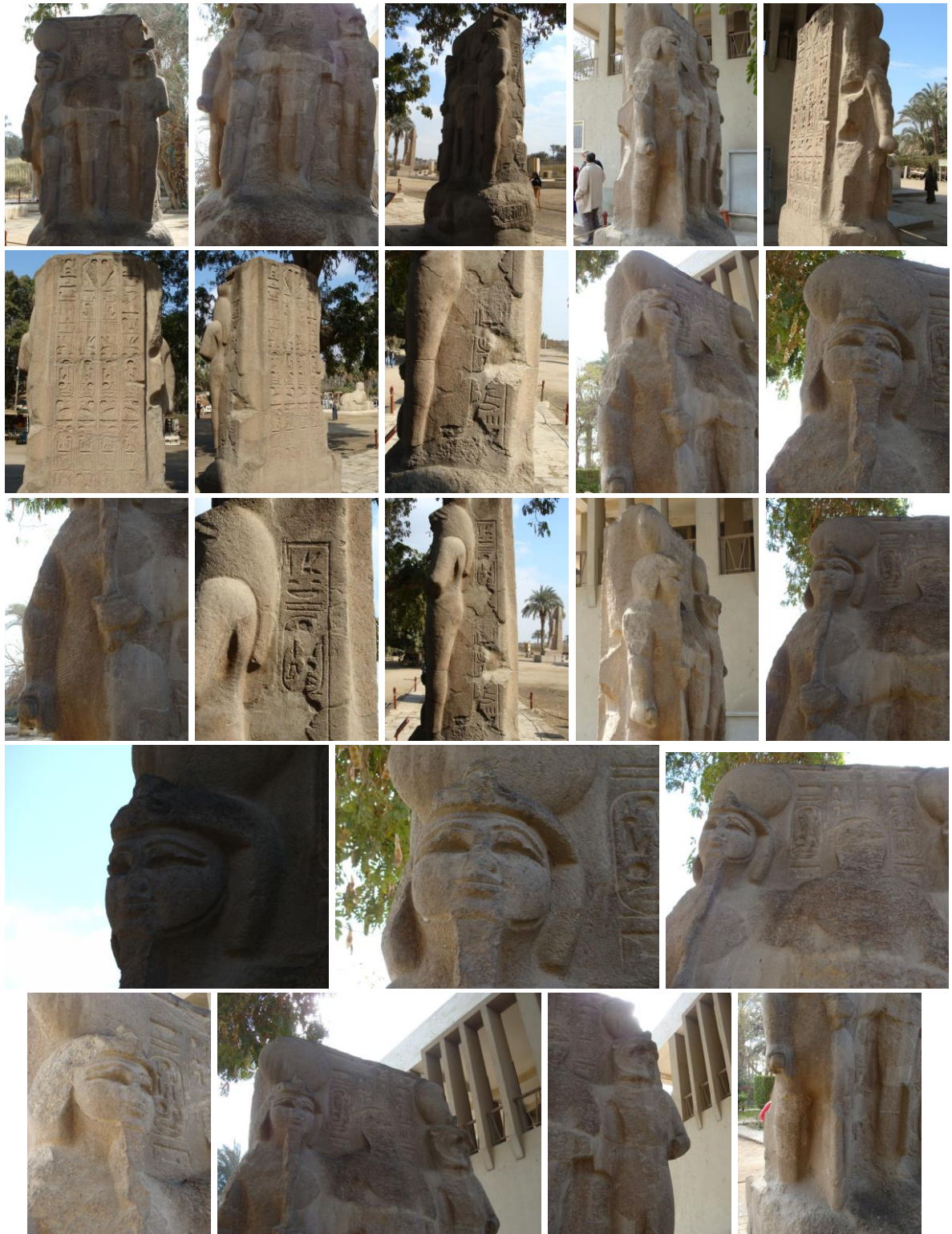
Dimensions: H.312, W.165 cm, Th. 70 cm.

Description:

This monumental group statue consists of a form of *Ptah* in the middle, *Sekhmet* to his left and Ramesses II to his right. Ptah is depicted as a mummified body, the head and the hands are missing. Sekhmet is depicted in the form of a woman with the head of the lioness, surmounted by the sun-disk; some parts of her face and the body are destroyed. Her left hand grasps the scepter which is partly missing; the right hand is hanging down along the body and seizes the Ankh-sign of which traces are still visible.

Ramesses II is standing in the classical attitude, left foot forward; the right hand is to the side, while the left one is clasped on and holding a scepter. He wears a wig with curled locks, but the hairlines of the wig are not indicated. The uraeus rises from the lower edge of the head-covering, while the coils are placed on each side of the uraeus. The sun-disk is over the head of the king. The king wears the short kilt *shendyt*, only few parts of the dress on the body are preserved. His face is delicate and youthful. The eyes are in sunken relief with incised lines which mark the roots of the lids. The brows are also in sunken relief and follow the curves of the eyes. The eyes and brows were originally inlaid, but are now missing. The king is bearded; a collar is hanging on his chest.





(Photos by the author)

Bibliography:

- Moussa, 1981, pp.285-288, Pl.VI-VIII.

Cat. no. (48)

Seated group statue of Ramesses II and Ptah -Tatenen

Present location: Cairo Museum, No.CG 554, JE 30167, SR 3/ 11109, GEM 3824.

Provenance: Memphis, 1892

Material: Rose granite. No traces of colors/polished surfaces.

State of preservation: Footboard, the feet of both figures, the right upper arm of the king, the left shoulder with left arm of Ptah, the two beards and parts of the nemes are all missing. Some parts of the back pillar including the inscriptions are broken off. The rest of the statue assembled from several pieces.

Dimensions: H. 168 cm.

Description:

The king sits on the right, looking straight ahead, he places both hands on the knees (or thighs), and the palms are flat and inwards. The legs are in parallel. The god on the left looks straight ahead. The left fist with the (*ꜥnh*) - sign is placed on the left knee, with the right arm it comprises from behind the king, the hand can be observed behind the right shoulder of the king's figure.

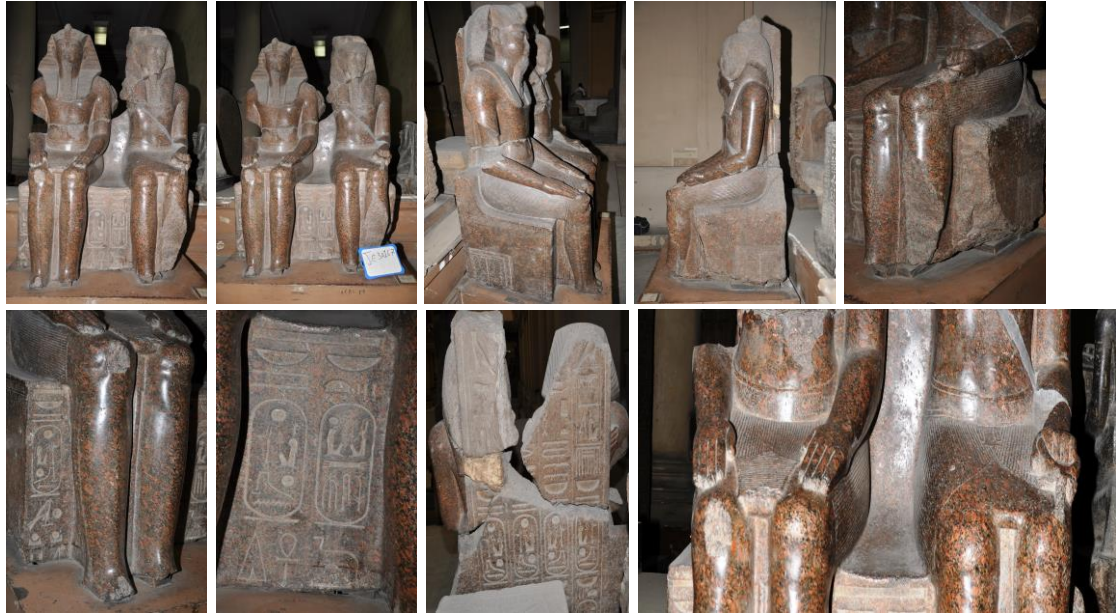
Both figures share a common seat with low backrest, the lower rear corners of the right and left faces of the throne are decorated with the plants of Upper and Lower Egypt (*sm3 t3wy*).

Both figures also share a narrow back pillar, which was inscribed with four vertical columns of hieroglyphic inscriptions.

The pharaoh's face is round with chubby cheeks, making the eyes more sunken. The eyes are small and almond-shaped. Although the nose is damaged, one can notice that it was separated from the mouth with a nasal-labial groove with sharp edges. The mouth is narrow, with drilled corners. The chin is very small; it has been separated from the beard by a well-marked depression. The chest has been sculpted schematically; it is decorated with the collar *usekh*, which consists of six rows of beads shaped in high relief.

The king with the same striped king *nemes* headdress, with the pleated breast lobes, smooth headband and the uraeus is on the forehead.

The king wears a short pleated kilt, as we can clearly see at both sides, where the pleats are indicated by fluting. The skirt is held by a belt which is ornamented with wavy lines. A representation of lion's tail is executed between the king's lower legs.



(Cairo Museum, photos by Sameh Abdel Mohsen)

Bibliography:

- Borchardt, 1925, p.101-102, Pl.93.
- Sourouzzian, 1988, p.235.
- Vandier, 1958, p.619, Pl.CXXVIII, 4.

Cat.no. (49)

Fragmentary seated group statue of Ramesses II and Ptah

Present location: In the Shelter of colossus of Ramesses II at Memphis

Provenance: Temple of Ptah, Memphis

Material : Red granite

State of preservation : Only the bust is preserved; the face is badly damaged, almost obliterated, as well as the beard. The back -pillar is broken near the left arm.

Dimensions: H.94 cm, W. 72 cm. at the shoulders

Description:

It seems that this group statue originally represented Ramesses II with Ptah. The fragmentary statue now represents only Ramesses II, his head covered by the striped *nemes* headdress. The *nemes* shoulder flaps cover the upper parts of the king's breasts, and they have been decorated with small and thin stripes, while the *nemes* wings were decorated with large stripes. On the lateral sides of the face, there are two representations of long and thin chin straps. The king's ears appear small and they are non -pierced.

The king's chest is ornamented with a broad collar consists of several rows of beads, ends with one row of drop-like pearls.

The king's chest is sculpted schematically, with large shoulders.

The statue bears three vertical columns of incised hieroglyphic on the back-pillar. One of the columns, to the left hand side, is completely missing except for parts of some signs.

At the top of the rectangular frame there is a sign of heaven while the first column begins with falcon of Hours wearing the white crown of Upper Egypt accompanied by the sun disk flanked by the uraeus and *ꜥnh*- sign protecting the king's name in the *srh*.

The inscriptions on the back- pillar:

- Hours: The strong bull, beloved of Maât, Lord of the Two Lands (....).

-Lord of Jubilees (like?) [Father] Ptah Ta-Tenen, Lord of the Two Lands (....).



(Photos by the author)

(Moussa , 1983 , Pl.1, b)

Bibliography:

-Moussa, 1983, p.209-210, Pl.1 [b].

Cat.no. (50)

Upper part of a statue of Ramesses II with scarab on top of his head

Present location: Cairo Museum, No. CG 38104, JE 27856, SR 4/ 13649, GEM 18219. Permanent: [display] EMC - R14 - W5 – b.

Provenance: Memphis, Great Temple of Ptah, excavated by Mariette for the Egyptian Antiquities Service in 1892.

Material: Red granite

State of preservation:

Dimensions: H. 84cm, W. 60 cm

Description:

Cairo Museum contains a fragmentary eroded royal bust, dated to the Nineteenth Dynasty. The sculpture has never been discussed before from iconographic and stylistic view point. Considering some unusual features of this interesting fragment, the author would like to analyse them in details. The ruler wears the *nemes* headdress where the uraeus ornaments the king's forehead; the head is surmounted by a three-dimensional, forward-facing scarab. The pharaoh's face is almost round, with chubby cheeks. The eyebrows are shaped in raised relief forming two symmetrical arches on the protruding brow-bone. The king's wide almond eyes are placed horizontally that the eyeballs (the inner canthi) were shaped sharply back, so they gaze down ward. Although the nose is damaged but the remains show that it could be wide. The mouth is small with fleshly lips, and it is articulated by well-defined edges, with two little hollows marking the corners of the mouth. The small rounded chin is marked by side furrows; remains of the royal beard are still visible on the king's neck and chest. The ears are pierced. The surface of the statue is much eroded, so that it is not easy to define how the chest was sculpted. The three-dimensional, forward-facing scarab occupies the middle top part of the king's head. Considering that the statue has been subjected to the weathering it is difficult to study the features of the beetle in details to clarify the major differences between it and similar examples.

Although there are no inscriptions to date the bust, Daressy proposed that according to its iconographic features it could represent Ramesses II. Maspero attributed it to Merenptah; De Morgan suggested the Nineteenth Dynasty, and mentioned that the scarab was dedicated to Ptah.

The iconography of the face shows the association with other similar effigies of Ramesses II.



(Cairo Museum, Photos by Sameh_Abdel_Mohsen)

Bibliography:

- Daressy, 1906, p.35.
- De Morgan, 1894, p.51, Nr.156.
- Kassem, 2014, pp.179-184, fig.1 (a, b, c).
- Maspero, 1915, p.188, Nr. 731.
- Minas-Nerpel, 2006, pp.401-402, figs.162-163.

Cat.no. (51)

*Head from a Middle Kingdom (possibly Senwosret I) colossal statue,
usurped by Ramesses II*

Present location: Cairo Museum, No.CG 643, TR 18.5.28.1, SR 4/ 13520, GEM 6724

Provenance: Memphis, 1887- 1888, it was found in front of the West Pylon, Ptah-Temple.

Material: Red granite / traces of red color on the lips.

State of preservation: The head and the neck are preserved; the tip of the nose with the right nostril is broken off; the surface of the right cheek, as well as the right ear is eroded; the lower part of the king's beard is lost; remains of a narrow back pillar are preserved behind the upper half of the crown.

Dimensions: H. 230 cm. W 71.50 cm D/L 106cm.

Description:

This Colossal head represents a king looking straight and wearing the white crown. This head with its facial features is an excellent case study concerning the later alteration, particularly to the ears, ear -taps and to the chin-straps which the dotted lines indicate the earlier appearance. The upper tap has been recut to a more tapering shape , the lower, which originally splayed out before the ear, has been cut through by a larger band linking crown to beard, which the thinner original strap has been remained in shallow relief.

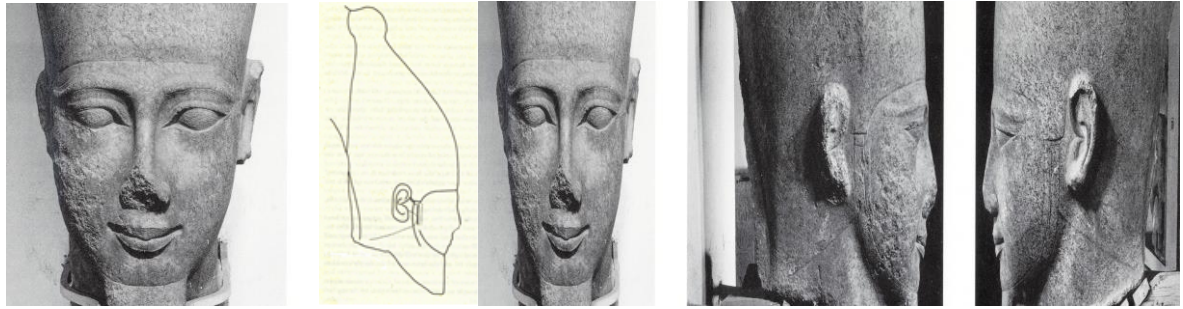
The ears show a highly naturalistic pattern with all details strictly rendered; the antihelix, the triangular fossa and the tragus are particularly well defined.

As to the face, the eyebrows which are rendered in low relief are well preserved, they run horizontally above the eyes and end parallel to the cosmetic bands. The latter were, according to Borchardt, originally in relief and were later widened by two engraved lines. The very detailed upper lids, on the other hand show an attempt to widen the inner corners of the eyes: with good light, one can discern on this head traces of the original spring of the upper lid and the remnants of the deeply cut horizontal inner canthi.

The nose is damaged, but its root is preserved and is relatively narrow; the mouth is straight and enhanced at both ends by flaring furrows. The cheeks are full and the chin is broad .The remains of the royal beard show that it was long and plain; the crown was linked to the lost back pillar by a narrow plinth.



(Cairo Museum, photos by Ahmed_Mohamed_Elhami_Aly)



(After Sourouzian, 1988, Pl.65)

Bibliography:

- Borchardt, 1925, Nr.381-653, part 2, p.188, Pl.118.
- Jeffreys, 1987, p.19, G.7.
- Magen, 2011, p.439.
- PM III²/2, p.832.
- Sourouzian, 1988, p.231, Pl.65.

Cat.no. (52)

Head from a Middle Kingdom colossal statue, usurped by Ramesses II

Present location: Cairo Museum, No.CG 644, JE 27842, SR 4/ 13516, GEM 6725

Provenance: Memphis, 1887- 1888. Ptah –Temple.

Material: Red granite.

State of preservation: The head and neck are preserved, as well as remnants of the left shoulder. The beard, the upper part of the crown and the nose are broken off; the earlobes (helix and earlobe) are so much damaged; the surface of the whole object is eroded; no back pillar remains have been found.

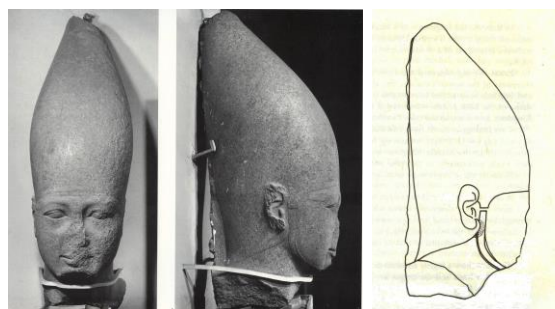
Dimensions: H. 190 cm.

Description:

This colossal head represents a king looking straight and wearing the white crown. This head with its facial features is an excellent case study concerning the later alteration, particularly to the ears, ear -taps and to the chin-straps which the dotted lines indicate the earlier appearance.

The ears show a highly naturalistic pattern with all details strictly rendered; the antihelix, the triangular fossa and the tragus are particularly well defined.

As to the face, the eyebrows which are rendered in low relief are well preserved, they run horizontally above the eyes and end parallel to the cosmetic bands. The latter were, originally in relief and were later widened by two engraved lines. The very detailed upper lids, on the other hand show an attempt to widen the inner corners of the eyes: with good light, one can discern on this head traces of the original spring of the upper lid and the remnants of the deeply cut horizontal inner canthi. The nose, the mouth and the chin are much damaged. Although the surface of the head is much eroded, but one can notice that the cheeks are full.



(After Sourouzzian, 1988, Pl.66)



(Cairo Museum, photos by Sameh Abdel Mohsen)

Bibliography:

- Borchardt, 1925 Nr.381-653, Teil 2, Berlin, p.189, Pl.118
- Jeffreys, 1987, p.19, G.8.
- Magen, 2011, p.440.
- PM III²/2, p.832.
- Sourouzzian, 1988, p.231, Pl.65.

Cat.no. (53)

*Colossal head from a Middle Kingdom statue (possibly Senwosret I),
usurped by Ramesses II*

Present location: Cairo Museum –No.JE 45085, TR 3.5.14.3, SR 5/ 9394

Permanent: [display] EMC - R25 - W7 – c.

Provenance: Memphis, Ptah Temple.

Material: Red granite

State of preservation: Only remnants of the right half of the nose; there is damage on the helix of the right ear, as well as at the upper tip of the crown (ball of the crown); the lower part of the beard is broken off.

Dimensions: H.235 cm.

Description:

This colossal head bears features similar to the previous two heads no. (50 & 51) and traces of identical retouching. Noteworthy here are the horizontal brows in relief, long cosmetic lines, widened inner corners of the eyes with evidence of the original narrower and longer inner canthi, deeply cut corners of the horizontal mouth, prominent cheeks, and broad, perfectly modelled chin marked by side furrows. The beard is striped, the neck exempt of folds. On the profile of this head, the secondary reshaping of the tabs is much more evident. The upper tab, untouched, is rounded and is linked to the lower, larger tab with a narrow chin-strap. The latter has been widened by a parallel incised line. In the left profile the original curve of the upper tab has been cut through by a horizontal engraved line which gives the tab a trapezoidal form. The thinner chin-strap and lower tab have remained, but they are also cut through vertically by a larger chin-strap.



(Cairo Museum, photos by Ahmed_Mohamed_Elhami_Aly & Sameh Abdel Mohsen)



(After Sourouzian, 1988, Pl.67)

Bibliography:

- Magen, 2011, p.444.
- Sourouzian, 1988, p.231-233, Pl.67

Cat.no. (54)

Colossal standard-bearer statue of Ramesses II

(Usurped by Ramesses VI)

Present location: Memphis, open air Museum.

Provenance: Memphis, it was found 1958 in the Temple of Ramesses II.

Material: Rose granite.

State of preservation: The statue is in bad condition of preservation and many pieces are missing. The right side of the royal figure starting from the wig downward, until the lower part of the skirt is badly damaged. The lower portion of the standard as well as the royal beard is missing. It appears that the statue's surface is significantly eroded, especially on the back pillar area, because of the weathering or groundwater.

Dimensions: H. about 3 m.

Description :

This monolithic standard-bearer statue represents Ramesses II, his left foot is in advanced while his two arms are fully extended along his body, his left hand holds an inscribed emblem of a divinity with a human head which rests on the base of the statue and leans against the king's shoulder. The shaft of the standard was inscribed with a vertical column of hieroglyphic inscriptions; with the presence of a unique Horus name *nfr-Hr-R^c*, is to be added to many names which were used by this king during his long reign.

The pharaoh wears a round, curled wig; it is remarkable for its thick hair, and it forms visor on the forehead. This wig is surrounded in front with the uraeus diadem *seched* (partly damaged especially on the forehead area including the whole body of the uraeus), whose two visible lateral oblique branches at the back of the head are still on the edges of the back pillar. It is noticeable that the top of the head is quite flat, as if something had been placed over it.

The king's face is round with chubby cheeks. His small almond eyes with softer inner canthi (only the left eye is preserved) were placed horizontally and they gaze slightly downward. Only few traces of the mouth show that it was modelled with well-defined edges with two little hollows mark the corners of the mouth. The nose of the royal figure is completely corrupted, so it is very difficult to identify. The partly damaged tapering beard is attached to the rounded chin. The chest is sculpted schematically.

This statue which was found at Memphis and was inscribed with the names of Ramesses II, has nothing in common with the typical facial features of other statues of Ramesses II, such as the colossi of Memphis and Luxor, or the statue

of Turin, which may be called his image. But, its facial features and style are very similar to other sculptures from Tell Basta.



(Photos by the author)

Bibliography:

- Malek, 1986, pp.109 -111.
- Naville, 1891, pp.38-39.
- PM, III², pp.836-838.

Cat. no. (55)

Colossal standard-bearer statue of Ramesses II

Present location: The Open Air Museum, Memphis, N. II.

Provenance: Memphis, Hood el –Wissada, August 1940.

Material: Red granite

State of preservation: The lower part below the belt was broken off, but it was restored and the statue is now complete. The lower part is also much eroded.

Dimensions: H. 240cm

Description

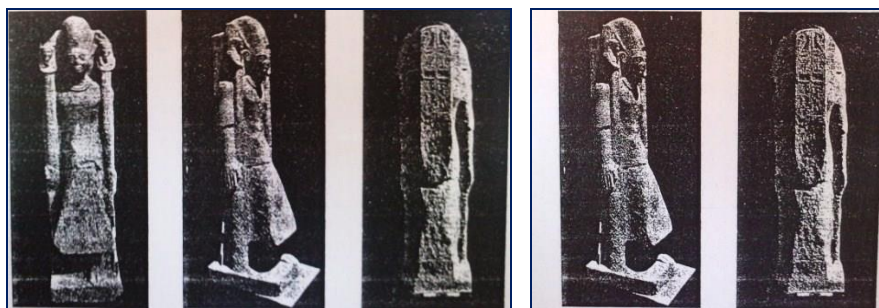
A striding statue of the Ramesses II ; his left foot in advanced while his two arms are fully extended along his body ,each hand is holding an emblems of a god (head of a god) which are resting on the base of the statue and leans against the shoulder .

The king wears the blue crown (*Hprš crown*), the long pleated robe and a double necklace.

The inscription is in very bad condition, except for those on the upper parts of the staves and the back pillars; the base of the statue is nearly square and uninscribed.



http://commons.wikimedia.org/wiki/File:Ramses_enseigne_Memphis_0704.jpg18-10-2013



(After El- Amir, 1943, Pls .XXI-XXII)

Bibliography:

- El- Amir, 1943, pp.359-365, Pls .XXI-XXII.
- Vandier, 1958, p.641.

Middle Egypt

-Ehnasya el-Madinah (Herakleopolis)(n^{os} 56-59)

-El-Ashmunein (Hermopolis)(n^{os} 60-61)

Cat.no. (56)

Seated statue from the Middle Kingdom, usurped by Ramesses II

Present location: University Museum Philadelphia, No.E.635

Provenance: Ehnasya El- Madinah, (Herakleopolis Magna), Temple of Ramesses II, Naville 1891.

Material: Quartzite, with other colors in different places (traces of red color on flesh and blue / yellow colors on the striped *nemes* headdress).

State of preservation: The statue is now in 3 pieces, it was only 2 pieces when Naville found it; the head must have become detached some times between the taking of the photo and the statue's arrival at the Museum. In addition to this a piece is missing from the lower left-hand corner of the *nemes* which is visible in Naville's photo. The original beard is lost, but was replaced at some time (may be that of Ramesses II) by another, which is also lost, and only the cavity which was made for its reception remains. The forearms as well as the nose are missing

Dimensions: H. 226 cm, W. at bottom 73 cm, Depth at bottom 146 cm.

Description:

The statue represents a king sitting on a throne, which has a very low type of back rest. He wears the *nemes* head dress with an uraeus in front of his head. It seems that Ramesses II's sculptors reworked the head of the figure to give them an image of Ramesses II. He appears with youthful facial features (short and round face; full cheeks; small, well carved mouth; and small almond eyes).

The king wears a very short skirt (*šndyt*).

The king's chest was sculpted schematically with large shoulders. The legs appear very strong; they show the same combination of broad generalizing treatment and attention to specific anatomical details:

The deep cut inscriptions on the throne and base bear the names and titles of Ramesses II: on the base he is said to be beloved of *Hershaef*; perhaps usurped by Ramesses II from an earlier statue of the Middle Kingdom. The throne bears traces of ancient carving error. The sculptor put signs wrong way round on the left side of the throne and covered his mistake with plaster filling; cut 2 new signs over it facing in the correct direction. The plaster was mistakenly picked out once it was on display at museum.



<http://www.penn.museum/blog/collection>, (15-11-2012)

Bibliography:

- Daressy, 1917, pp. 33-38.
- Horne, 1985, p.22, fig.10.
- KRI, II, p.502 (D).
- Magen, 2011, pp.426-429.
- Miller, 1939, pp.1-7, Pl .I.
- Naville, 1894, p.11, Pl. [a, b].
- Petrie, 1904, p.10.
- PM, IV, p.118
- Vandier, 1958 ,p.641.
- Wegner J. & Wegner H.J, 2015 , p.225,fig.8.59.

Cat.no. (57)

*Colossal seated statue of Senwosret III (Middle Kingdom), usurped by
Ramesses II and Merenptah*

Present location: Cairo Museum – JE 45976, SR G/ 18(b), SR G/ 20

Permanent: EMC - Garden-South - West - c

Provenance : Ehnasya El-Medina, Kom el-Akarib, Temple of Ramesses II.

Material: Quartzite (Polychrome) yellow, blue and ocher.

State of preservation: In general the statue is in a good state of preservation.

The wings and plait of the *nemes* headdress, the right side of the king's face including (lower part of the right eyes, the right cheek, the nose, the mouth and the chin), the hood of the uraeus, the fingertips and the tiptoes are all broken off. The helix of both ears, the rear corners of the throne are missing.

Dimensions: H. 317 cm, total H. with the base 390 cm, B. W.103cm.

Description:

The statue represents Ramesses II sits on a throne with a low backrest and a simple ornament borders. He looks straight ahead and places both hands on his thighs; the palms are flat and inwards. He wears the *nemes* headdress, which is characterized with short and plain lappets and the *uraeus* (which is partly damaged) is attached to the upper part of the king's forehead. The remains of the cobra's body show that it was represented in high relief with the full details; it forms two symmetrical loops flanking the hood.

The pharaoh's face is more triangular, with round cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone. The prominent almond eyes with softer inner canthi are placed horizontally, and they are gazing slightly downward. The surface of the lower eyelids was executed deeply in order to show more realistic impression. The ears are large, pierced and they are exact copy of the same typical 12th dynasty models of the royal ears.

The process of modeling the torso indicates that statue was sculpted with great attention to certain details of anatomy; especially with a schematic chest and broad shoulders. The impression is one, not only of muscularity, but of considerable tension, as if the figure had taken a deep breath and was holding it, pulling in his stomach at the same time. The same muscularity is evident in the arms and forearms. A curious contrast to the tension and muscularity of the body is formed by the hands; which were modeled with equal care.

The king wears a short pleated kilt, as we can clearly see at both sides, where the pleats are indicated by fluting. The skirt is held by undecorated typical belt, its buckle is inscribed with the name of Ramesses II (*Wsr M3't R' stp n R'*). A

representation of lion's tail is executed between the king's legs. On the front lower side of the throne, it is noted the presence of two small female statuettes located on the external sides of the king's lower leg. Both female figures are typical copy of the models that date back to the Middle Kingdom. The legs show the same combination of broad generalizing treatment and attention to specific anatomical details: the kneecaps are large smooth cubic surfaces with a carefully indication of the bone structure; two muscles are clearly shown on the lower leg, the *peroneus longus*, forming a ridge down its length, and the *gastrocnemius* or calf muscle. The feet are fairly large and the toes are quite naturalistically splayed. But, like the fingers, they appear boneless and jointless; in fact they are typical Egyptian feet.





(Cairo Museum, photos by Sameh_Abdel_Mohsen)

Bibliography:

- Connor, 2015, pp.85-110, Pls.1-15.
- Daressy, 1917, pp.33-38.
- Desroches 1991, p.135 [62].
- Evers, 1929, Pl. 15 [69].
- KRI, II, p.502.
- Magen, 2011, pp.464-469.
- Mokhtar, 1983, pp.86-90, Pl.7 [a].
- PM, IV, p.121.
- Sourouzian, 1989, pp.109-110[N.63].
- Sourouzian, 1998, p.410 [15].

Cat.no. (58)

Seated colossus of Senwosret III, usurped by Ramesses II

Present location: Cairo Museum, No. JE 45975, SR G/ 18(a), SR G/ 19

Permanent: [display] EMC - Garden-South - West – d.

Provenance: Ehnasya El-Medina, Kom El-Akarib, Temple of Ramesses II.

Material: Quartzite.

State of preservation: A small outbreaks at the right base side and the throne backrest; the right forearm is missing; both outer sides of the *nemes* wings are damaged; the surface of the left side of the throne is partially chipped; eruptions on the left leg (partially supplemented with modern materials).

Dimensions : H.444 cm

Description:

There is a striking similarity between this statue and that of our (cat. n^o. 57), which leads to the conclusion that they have been clearly worked as a pair statue, however, there are few differences between them as follows:

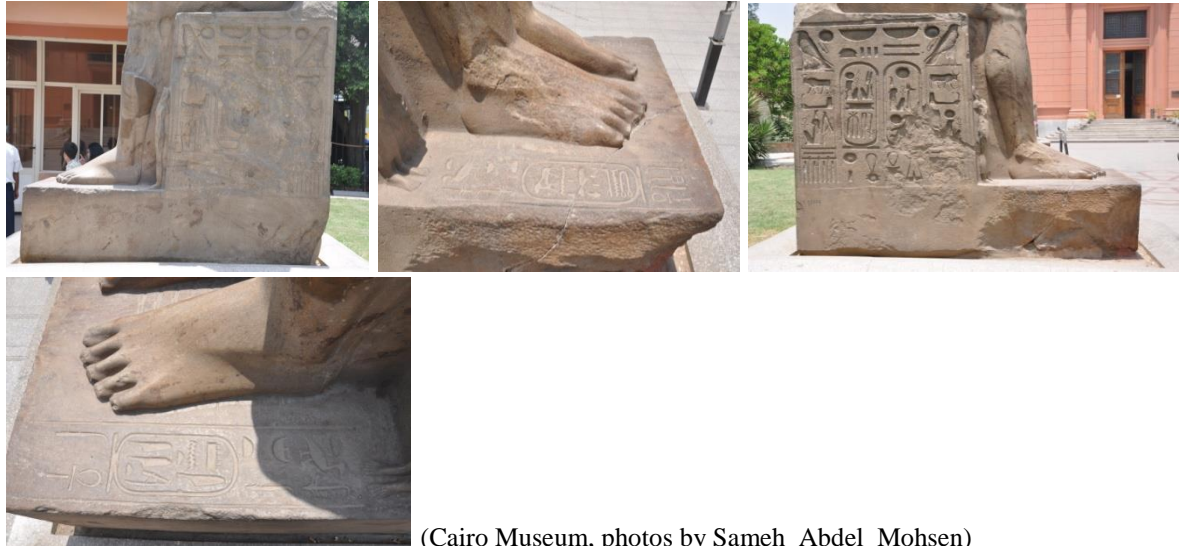
-This statue (cat.n^o.58) has a striped *nemes* headdress, while the other statue (cat.n^o 57) has a completely plain surface, with relatively short lappets.

- The illustrated statue has a broad collar consists of many rows adorns the king's chest.

-The figure's shoulders are free of inscriptions; and the upper face of the base (just beneath the feet) is engraved with the nine bows.

-On the front lower side of the throne, there are two small female statuettes of princesses (*Binetanat* and *Mertamun*) located on the external sides of the king's lower leg. Both female figures are typical copy of the models that date back to the *Middle Kingdom*.





(Cairo Museum, photos by Sameh_Abel_Mohsen)

Bibliography:

- Connor, 2015, pp.85-110, Pls.1-15.
- Daressy, 1917, pp.33-38.
- Desroches & Freed, 1991, p.135 [62].
- Evers, 1929b, Pls. 15 [69, 70], 16 [71, 72].
- Fay, 1996, p.119 [20], p.120 [fig.4].
- KRI, II, pp.501-502[C1].
- Leblanc, C., Nefertari, pp.191-192, [18].
- Lopéz, J., in *RdE* 26 (1974) p.117 [B].
- Mokhtar, 1983, pp.86-90, Pl.7 [b].
- Sourouzian, 1989, pp.109-110[N.63].

Cat.no. (59)

Colossal group statue of Ramesses II, Ptah and Sekhmet

Present location: Cairo Museum, TR 8.2.21.20, SR G/ 149

Permanent: [display] EMC - Garden-South -E1-c.

Provenance : Ehnasya El-Medina, Modern Village, Temple of Hershaef, excavated by F. Petrie for the Egypt Exploration Fund in 1904.

Material: Red granite, the figure of Ptah was painted blue and the figure of *Hershaef* formerly had inlaid eyes.

State of preservation: Complete, in a very good state of preservation.

Dimensions : H.350 cm, W. 265 cm.

Description:

This colossal striding group sculpture represents the divine family of Memphis, consisted of *Ptah*, represented as a human male wearing a long cloak, skull cap and royal beard, his consort, lioness-headed *Sekhmet* and their son *Nefertum*. Here, Ramesses II replaces *Nefertum* as the god's child. According to the text on the front section of the pedestal, as well as, on the back pillar, god *Hershaef* has replaced goddess *Sekhmet*.

The figure of the pharaoh was sculpted striding, his left leg set in advance, his left arms extends along his body, grasps (touches) the right hand of the god *Hershaef*(or *Sekhmet*), while in his right hand he holds the crook (*ḥk3*) rests on the king's right shoulder. The upper portions of both arms, just beneath the shoulders of the king's figure, and the right wrist, are all adorned with bracelets.

Ramesses II wears the blue crown (*ḥprṣ*) with a plain surface and a wide lower band. A representation of an uraeus with a flattened oval coil is attached to the frontal lower section of the crown.

The pharaoh's face is round, with chubby cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone. The prominent almond eyes with softer inner canthi are placed horizontally, and they are gazing slightly downward. His nose is relatively wide and straight, it was modelled with all human details. The small and beautiful mouth is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting, with two little hollows mark the corners of the mouth. The ears of the figure are large and pierced. The king's chin appears round and large. The neck is large and around without any folds.

The statue is modeled with great attention to certain details of anatomy, especially with the protruding collarbones. In addition to, the rounded pectoral muscles, with protruding breasts, are quite prominent; their projection is

emphasized by the receding line of the lower torso. The rib cage is indicated only very lightly, as a slight rounding in the receding line of the torso and the abdomen. The same muscularity is evident in the shoulders and arms; the shoulders appear with their broadness curves into the building muscles of the upper arm. The impression is one, not only of muscularity, but of considerable tension, as if the figure had taken a deep breath and was holding it, pulling in his stomach at the same time.

The pharaoh wears a short pleated skirt *šndyt*, as we can clearly see the pleats have been indicated by fluting at both sides, and it is held by a wide belt. The frontal section of the skirt is ornamented with a pendant consisting of a head of a leopard, flanked with six vertical stripes (three on each side) above a sequence of seven cobras, each crowned with a solar disk.

The legs show the combination of broad generalizing treatment and attention to specific anatomical details, as we can notice with the very remarkable kneecaps; and the bone of tibia is salient. The feet are fairly large, and the toes are quite naturalistically splayed. But, like the fingers, they appear boneless and jointless; in fact, they are typical Egyptian feet. The musculature of the whole body is remarkably executed and gives an idea of the royal power.

On the back pillar there are nine vertical columns of inscription, each contains a different *k3* name of the king, followed by his cartouches. At the lower ends of the columns the king is said to be loved by many gods (*Ptah, Horus, Hershaef, Bastet, Atum, and Amen -Ra*).





(Cairo Museum, Photos by Sameh Abdel Mohsen)

Bibliography:

- Freed, 1987, p.57.
- Maspero, 1915, p. 3, no. A.

Cat.no. (60)

Colossal striding statue of Ramesses II, usurped by Merenptah

Present location: Cairo Museum – No. JE 35126, JE 46795, SR 2/ 14625

Permanent: [display] EMC - R48 – NW.

Provenance: Middle Egypt, El-Ashmunein, Temple of Thoth.

Material: Red granite (statue), sandstone (the base).

State of preservation: Complete.

Dimensions: H. 485 cm.

Description:

The statue represents Ramesses II striding, his left leg forward while his two arms are extended along his body; his both hands hold two objects (*mks*) which were inscribed with the names of Merenptah, and the wrists are decorated with two bracelets.

He wears the Double Crown above the striped *nemes* headdress which is characterized with its short lappets and the uraeus is on the forehead. The form of the uraeus is completely different where the body of the cobra is represented in high relief; it forms two symmetrical loops flanking the hood, and terminates in a tapering tail above the head of the cobra.

The king's face is round and slightly flattened with chubby cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone. The prominent almond eyes are placed horizontally, and they are gazing slightly downward. The mouth is small and modelled with well-defined edges. His nose is wide and straight. The ears are large, not pierced and placed high on the head. The royal beard is widening gradually down on the direction of the chest and it is attached to the rounded chin. The neck is thick and the chest is sculpted schematically with broad shoulders which are inscribed with two cartouches of king Merenptah. It is worth mentioning that there are two royal cartouches belong to Merenptah under the beard, just on the top part of the chest (between the breasts); the new motif here is the two cobras, crowned with the sun disks which flank the cartouches.

The pharaoh wears a short pleated skirt (*šndyt*), with wide and decorated belt, where its buckle is incised with a cartouche of king Merenptah (*Mrj-(n)-Pth-ḥtp-ḥr-M3^ct-p3-ntr-3*). The front section of the skirt is ornamented with a pendant consisting of a head of a leopard, flanked with 6 vertical stripes (3 on each side) above a sequence of seven cobras, each crowned with a solar disk.

The musculature of the body is remarkably executed and gives an idea of the royal power. The legs show the combination of broad generalizing treatment and

attention to specific anatomical details, as we can notice with the kneecaps; they have large smooth convex surfaces without any indication of the bone structure.



(Cairo Museum, photos by Sameh Abdel Mohsen)

Bibliography:

- Chabân, 1907, pp. 211-223.
- KRI, IV, pp.58-59.
- Magen, 2011, pp.574-577.
- Maspero, 1915, p. 6, no. 4.
- PM, IV, p.167.
- Sourouzian, 1991b, pp.226-235.
- Vandier, 1958, p.628.

Cat.no. (61)

*Upper part of a striding statue (probably from New Kingdom) usurped
by Ramesses II*

Present location: Cairo Museum, No. JE 87299, AR 158, SR G/ 32. Permanent Arish Museum - Pharaonic Hall.

Provenance: Middle Egypt, El –Ashmunin (Hermopolis Magna), Sphinx Gate of Nectanebo I, found by G. Roeder in 1945.

Material: Limestone

State of preservation: The lower part of the statue starting from the knees downwards is missing. The hood of the cobra is partly damaged.

Dimensions: H. 195 cm, Arish list H. 170 cm.

Description:

The illustrated statue represents a striding king, his left leg forward, while his two arms are extended along his body; his both hands hold two objects *mks* “containers”, fortunately the projection parts are well preserved and inscribed with the cartouches of Ramesses II ; and his both wrists were ornamented with broad and decorated bracelets.

The pharaoh wears a fully destroyed crown (?) atop the striped *nemes* headdress and the *uraeus* is on the forehead. The forehead area is characterized with the wide and smooth frontal head tap. The body of the cobra is represented in high relief; it forms two symmetrical loops flanking the hood.

The pharaoh's face is rather triangular, with round cheeks. The small prominent almond eyes with softer inner canthi are placed horizontally, and they are looking straight ahead; the left eye ball is partly damaged. The nose is long and straight, it was carved with the human details, especially nostril, apex, root, nasal bridge and finally the nasofacial angle. The mouth is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting, with two little hollows mark the corners of the mouth. The chin has been sculpted in a different way, it appears large and oblong. The tapering and long beard is attached to the chin. The torso of the figure shows a schematic sculpture: the arms, although well carved, are quite vertical; the shoulders are broad, and engraved with the cartouches of Ramesses II; the muscles of the forearms (brachio-radialis) are generally shallow and the wrist is cylindrical. Both wrists of the king are decorated with unusual bracelets. A curious contrast to the tension and muscularity of the body is formed by the hands. The two hands are modeled with equal care and the nails are being clearly shown and the cuticles are subtly indicated. The rounded pectoral muscles, with protruding breasts, are quite prominent; their projection is emphasized by the receding line of the lower torso.

The rib cage is indicated only very lightly, as a slight rounding in the receding line of the torso and the abdomen.

The figure wears a short skirt (*šndyt*), where the pleats are indicated by fluting, and it is held by unique belt. The belt is decorated with many wavy patterns; it appears very wide on the back of the king and gradually it becomes narrower in the direction of the king's belly. The buckle is incised with a cartouche of Ramesses II (*Wsr M3ʿt Rʿ stp n Rʿ*). The front section of the kilt is decorated with a representation of a dagger slips under the belt. The dagger has a falcon-headed pommel atop a company-form papyrus capital and finally a long blade (scabbard) with a rounded tip.



(Cairo Museum, Photographer unknown)



(Cairo Museum, TR 29.12.45.1/ SR G/ 70 ,Sameh Abdel Mohsen)

Bibliography:

- Roeder, 1932, p.109, Pl.16 (b).
- Roeder , 1959, p. 34.

Upper Egypt

- Abydos..... (n^{os} 62-66)
- Koptos (Qift)(n^o 67)
- Armant..... (n^o 68)
- Luxor Temple..... .(n^{os} 69-87)
- Karnak Temple..... (n^{os} 88-109)
- Ramesseum Temple..... .(n^{os} 110-111)
- Qurna Temple..... .(n^o 112)
- Deir el-Madinah..... (n^{os} 113-115)
- Tomb of Ramesses II, Valley of the Kings.....(n^o 116)
- Thebes or Theban Temples..... . (n^o 117)
- Upper Egypt (in general, without mentioning a particular site)(n^o 118)

Cat.no. (62)

Kneeling statue of Ramesses II

Present location: British Museum, No. EA 96

Provenance: Abydos.

Material: Limestone.

State of preservation : Lower section restored and cleaned.

Dimensions: H. 153, W.60, Th. 88 cm

Description:

The king is kneeling and holding on his hands an offering table, which is partly supported at the front by a tall *ḥsy* vase. Food and drink offerings are inscribed on the upper face of the table.

The king wears the *nemes* headdress which is precisely modeled. The lower parts of the wings of the *nemes* are covering the upper parts of the king's breasts. The uraeus is ornamenting the king's forehead. Name and prenomen of Ramesses II are inscribed on the shoulders.

The pharaoh's face is almost round, with protruding cheeks. The eyebrows are depicted in raised relief. The small prominent almond eyes are placed horizontally. His nose is straight. The king's lips are fleshy; with two little hollows mark the corners of the mouth.

The long beard is attached to the rounded chin. The king's chest is sculpted schematically, with large shoulders.

The king wears a short kilt which is well-detailed. His legs are finely executed with smoothly polished surface.

The king's names are carved on the front of the *ḥsy* vase, they are followed by the epithet "beloved of Osiris", and so it was clearly associated with the cult of Osiris at Abydos.





(©The British Museum)

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- Sourouzian, 1993b, pp.239-259, Pls.45-51; Tiradritti, 2008, p.147.

Cat.no. (63)

*Group statue of a king (probably Horemheb) and the Osirian Triad,
usurped by Ramesses II*

Present location: Cairo Museum -No. J E49537, SR 4/ 11919 , GEM 45470.

Provenance: Abydos, south

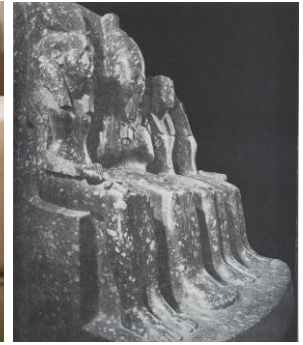
Material: Black granite flecked - very polished

State of preservation: The upper left part of the figure of Hours is broken off. The right shoulder as well as the right arm is missing. The nose of the king is much damaged.

Dimensions: H. 145, W.115, D.91 cm

Description:

This anepigraphic monumental monolithic group statue represents four seated figures of a king (most probably Ramesses II) between the Osirian triad. They share one seat which has wide rear wall, and it reaches the apex of the figures. All the four figures are looking straight ahead. The king wears the *nemes* headdress with the *uraeus* on his forehead. His face is quite full, with round and very stylized eyebrows. The button-shaped eyes are half covered by the eyelids, highlighted by slightly protruding edges and their inner canthi have been prolonged slightly obliquely towards the nose. The mouth with narrow thin lips has slightly lower ends, giving the king's face a little known expression. The remains of the nose show that it was broadened at the base. The king's cheeks are full and tapering towards the chin, which remains large and well rectilinear. The chest shows a schematic sculpture, with large shoulders. A broad collar of several rows of beads covers the king chest. The pharaoh wears a short pleated skirt *šndyt*, where his name was inscribed on its buckle. His legs are strong and finely sculpted. The pharaoh is flanked by two deities, Osiris is on his right and Hours is on his left. The figure of Osiris has the same facial features of Ramesses II. Toes, fingers and nails are precisely modeled. The faces of the figures of this group, especially their eyes, recall the works of the of the 18th Dynasty; on the other hand, the execution of the *nemes* of the king is a characteristic feature of the end of this period.



(Cairo Museum, photos by Sandro Vannini)



(Desroches-Noblecourt, 1976, pp.119- 122)

Bibliography:

- Desroches-Noblecourt, 1976, pp.119- 122.
- Letellier, 1976, pp. 119-122 (XXVI).

Cat.no. (64)

*Standing group statue of Osiris between Horus and a king, probably
Ramesses II*

Present location: Louvre Museum, No. A12.

Provenance: Abydos

Material: Rose granite.

State of preservation: Several fragments of the corners, including all corners of the basement and the crown of Horus, are missing. The left arm of Horus is destroyed, as well as a chip on his left leg and his left foot. The noses of the three figures are partly damaged; the beard of the king and Osiris are broken off.

Dimensions: H. 134, W.78 cm.

Description:

A monumental monolithic group statue represents three figures standing side-by-side in a traditional position. They stand out in high relief against the back slab and base. Osiris is sculpted in the center, wrapped in a shroud (long and tight garment), wearing the *atef* crown, holding *hḳ3* and *nḥh3*. He is flanked by the falcon-headed god Horus on his right side and the symmetrical representation of a king on the other. The two latter figures have their left foot forward; both wear the same clothes and double crown. The king has a pleated *nemes* headdress in addition to his crown, while Horus wears the double crown atop a tripartite wig. The faces are characterized by wide mouths and small eyes, accentuated by the heavy eyelids. Osiris's *usekh* collar and the pleated clothes are precisely modeled. Comparison with similar monuments has enabled the author to attribute this triad either to Ramesses II or to Merenptah, who was represented in a similar group in Abydos.

The human face identifies the king with Osiris, and his gesture and crown make him a parallel figure to Horus, so the triad actually represents three aspects of the sun god Re. The figures therefore are representing three facets of a single reality.



(Louvre Museum ,photos by Christian Décamps)



(Photo after Institut du monde arabe ,2004,p.189,No.86)

Bibliography:

- Barbotin, 2007a,b, p.156, Pl.93.
- Delange, 2001, p. 36-37, notice n° 2.
- Institut du monde arabe ,2004,p.189,No.86
- Les Pharaons, 2002, p. 411, notice n° 62.

Cat.no. (65)

Group statue of Ramesses II between Osiris and Horus

Present location: Abydos, Temple of Ramesses II, against the Southern Wall of the Sanctuary.

Provenance: Abydos, it was originally set up against the western wall beside the false door. It also could have stood against the western wall of the chapel of *Seti I*.

Material: Grey granite liberally sprinkled with white quartz.

State of preservation: The group statue is very badly damaged. The fragments were found scattered over the Temple; many pieces are still missing; it was reassembled and placed in its present location.

Dimensions: H. of the figures excluding the crowns 121 cm; H. of the base is 33 cm; H. of the seat is 44 cm.

Description:

This statue depicts five seated figures: two kings (Ramesses II and his deceased father Seti I at either end), Osiris in the center flanked by Horus on his right and Isis on his left. All figures share a long bench; its high back forms support for the figures, and their crowns. In fact all these five figures are in very high relief against a back-slab; with the exception of the left upper arm and shoulder of Seti I, no part may be said to be completely detached from the background, or to be truly sculptured in the round.

Osiris assumes his usual form as a mummy, but he wears a wig below the crown of Upper Egypt, flanked by two ostrich plumes. He holds in his hands crook and flail. His face, lap, legs and feet are all missing.

The upper part of the figure representing Horus is completely destroyed. On the back-slab there are traces of the Double Crown.

To the left of the figure of Horus sits Ramesses II, but in fact all remains of his figure is the left half of his face, with the nose broken off, and part of his double crown.

Isis sits to the right of Osiris. She embraces Osiris with her right arm, and her left arm rests on her lap. Except for some slight damage to the nose, her face is perfectly preserved. Isis wears her long hair in the ancient fashion, with two heavy tresses flowing over the front of her shoulders, and the rest hanging down her back. At her forehead is a uraeus, and on the top of her head is a modius supporting a disk and two tall, straight plumes. A part of her left forearm, lap, legs and feet are missing.

The figure of Seti I is the best preserved in the group. He sits with both forearms resting upon his lap. His face is undamaged except for the nose. He wears a

shoulder –length wig with a curled uraeus on the brow, and on the top of his head are horizontal ram horns supporting a disk and two ostrich plumes. His right forearm, part of the left forearm, lap, shins and front of the left foot are broken off. The modeling of the torso and shoulder is good, but the sculptor has not given his figure the same reverent care that had bestowed on that of Isis.

The order of the seated figures refers to the positions of their sanctuaries; the left Sanctuary (F) is dedicated to Hours, the Central one (D) belongs to Osiris, and the right sanctuary (E) is for Isis.



(©SCA)

Bibliography:

- Abdelrahim, 2004, pp.1-10.
- Kuhlmann, 1982, p.360 ff.
- PM, VI, p.39.

Cat.no. (66)
Colossal Head of Ramesses II

Present location: University Museum Philadelphia, No. 69-29-1

Provenance: Abydos, Portal Temple. In 1967 the Museum's excavations at Abydos discovered this figure and it is among the last group objects to come to the Penn Museum from Egypt.

Material: Limestone (polychrome). Much of the colour had survived, providing a good idea of the attractively colourful impression such large-scale statuary could give.

State of preservation: The lower part of the body is missing. The lower section of the chest including both arms is lost. The upper portion of the crown as well as, the hood of the cobra is recently restored with modern materials.

Dimensions: H.171cm

Description:

A painted fragmentary bust from one of a series of colossal figures, originally decorated the front of a row of rectangular pillars in the courtyard of the temple of Ramesses II at Abydos.

The king is depicted mummy-form in the style of the god Osiris. He wears the white crown with the uraeus on its frontal section and holds the symbols of kingship, the crook and flail, in his hands (now missing). The white garments are not clothing but represent the linen wrappings of the mummy.

The king appears with youthful facial features, especially the round face and chubby cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone, which follow the curve of the eyes. The prominent almond eyes are large; the pupils are painted in black on white. The small mouth is articulated by well-defined edges, an accentuated lower lip (painted in red), and it is slanting slightly, with two little hollows mark the corners of the mouth. The king's nose is relatively wide and straight, it was modelled with some human details. The ears were sculpted in large proportions and patch behind the crown, the lobes are non-pierced. The chin appears large and oval; a fragmentary plain and long royal beard is attached to the chin. The king's chest is adorned with a broad collar, consists of many rows; the rows and beads were all outlined and executed by many colors (painted not engraved).

It is important to notice how the statue's eyes are turned downwards towards the floor. Imagine the effect of a group of these powerful statues staring down at the visitors as they entered the courtyard of the temple.

The modeling of the torso is not very subtle, but that is because this is architectural statuary; originally, the colossal statue itself, when intact, was

engaged with the masonry temple walls, like other statues of similar size that were ranged around a courtyard within the temple.



(©University of Pennsylvania Museum of Archaeology and Anthropology)
<http://www.penn.museum/collections/object/117842> (30/04/2015)

Bibliography:

- Horne, 1985, p.22, fig.10.
- O'Connor, 2014, p. 55.
- Silverman, 1997, p.33, fig. 3.
- Wegner, 2015, p.220, fig.8. Pl.50.

Cat.no. (67)

Seated group statue of Ramesses II between Isis and Hathor

(Usurped from the Middle Kingdom or 18th Dynasty)

Present location: Cairo Museum , No.CG 555, JE 30770-bis5, SR 3/ 11114,GEM 3826.

Provenance: Koptos (Qift) - Great Temple. It was found on its back upon the northern flight of steps, leading to the Ptolemaic temple.

Material: Red granite.

State of preservation: The face of Hathor had been knocked off, but nearly all of it was found and has been restored. All noses of the three figures are broken off. The right forearms and fists of the three figures have been damaged and the right hands of the king and the goddess Hathor have been restored. The left side of the king's face, as well as the edges of the *nemes* headdress, is partly damaged.

Dimensions: H.174 cm.

Description:

A monumental monolithic group statue represents three seated figures of a king between Isis and Hathor. They share one seat which has a round and flat bow, wide rear wall, and it is reaching the apex of the figures; all the three figures are looking straight ahead. The sovereign is seated, his both hands on his thighs: the left hand is flat and the palm is inward, while the right hand (now is destroyed) seems that it was originally holding the folded handkerchief.

The pharaoh wears the *nemes* headdress, whose form and stripes were partially reworked under Ramesses II and the remains of the uraeus can be recognized. The frontal part of the *nemes* headdress is now flat but not smoothed exactly like the lappets of the *nemes*. The horizontal stripes are still visible on the wings of the headdress.

His face is massive and square, with protruding cheeks. The eyes are small in proportion to the whole face. They were set horizontally; their inner canthi have been prolonged slightly obliquely towards the nose. The long and arched eyebrows have been worked in raised relief. The king's nose is damaged but the nostrils were framed by two small wrinkles. The small mouth is slightly smiling and the thin and narrow lips appear slightly down from the plane of the cheeks. The slightly protruding ears have been reworked, but the work has been partially accomplished, and the original edge of the ears is still visible at its junction with the *nemes* headdress. Traces of the royal long beard are visible on the powerful neck, which has been incised with two paralleled and horizontal lines.

The chest shows a schematic sculpture, with large shoulders. The pectoral muscles are marked out, but not prominent and both breasts are characterized with two holes; maybe the sculptor planned to fill them with other materials. The vertical line of the abdomen ends with a reworked navel.

He wears a short pleated skirt *šndyt*, held by a wide belt which has been decorated with many engraved patterns and the king's name was inscribed on its buckle.

His legs are long, thin and slightly carved, and they were placed one against the other, almost contiguously. The muscles framing the knees form a "V" shape, whose tip extends into the edge of the tibia.

Ramesses II is flanked by two goddesses, Isis is on his right and Hathor is on his left. The two latter figures have the same facial features; both wear the same clothes and the tripartite wig.

The two goddesses are very similar, they grasp the *ʿnh* –sign on the interior side of their right fists, while the left hands are flat and the palms are inward of the three figures. Toes, fingers and nails are precisely modeled.

The back pillar, the rear wall and the seat have been inscribed with the names, titles and epithets of Ramesses II and the two goddesses. The base of the statue is particularly thick. The top of the back pillar, as well as the front edge of the plinth, is slightly curved.

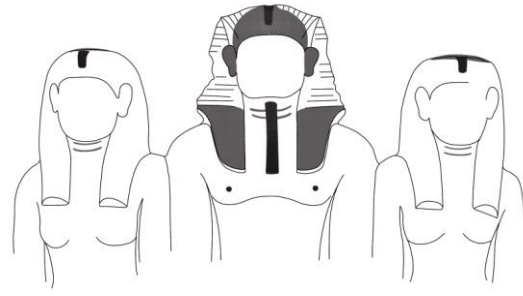
It seems that this statuary group (CG 555) in the Egyptian Museum Cairo is usually considered as a representation of the pharaoh Ramesses II surrounded by Hathor and Isis. Found by Petrie in Koptos, the statue shows evidences of an usurpation during the Ramesside era. In a previous paper, Cl. Vandersleyen suggested that this group statue was originally dedicated by Senwosret I. The recent study of Senwosret I' statuary corpus indicates however that the hypothesis of Vandersleyen is problematic. Indeed, new stylistic comparisons with the group (CG 555) show that there are scarce similarities with the works of Dynasty 12th, and that (CG 555) actually shares basic characteristics with statues dedicated by Amenhotep III.



(Cairo Museum, photos by Sandro Vannini)



(Cairo Museum, photos by Sandro Vannini)



(After Lorand, 2011, Pl. XIX [b])

Bibliography:

- Borchardt, 1925, pp. 102-3, Pl.93.
- Eaton-Krauß, 2016b, pp.73-75.
- KRI II, 553, 1-15.
- Lorand, 2011, pp.73-87, Pls XVI-XIX.
- Maspero, 1914, p. 159 [592].
- Petrie, 1896, pp.15, 25, PL.XVII.
- PM, V, p.125.
- Sourouzzian, 1988, p.235.
- Vandersleyen, 1997, pp. 285-290.
- Vandier, 1958, p.619, Pl.CXXIX, 1.

Cat. no. (68)

Standard-bearer statue of Ramesses II

Present location: Cairo Museum, No. J E44668, TR 17.12.14.2, SR 4/ 11973

Permanent: [display] EMC - Garden-South - Center - a

Provenance: Armant Temple

Material: Pink granite

State of preservation: very good

Dimensions: H. 320, B.W.73, D.103 cm- JE: H. 262 cm (without the base)

Description:

The standard-bearer statue type was especially common during Ramesses II's reign. Placed in front of a temple or inside the first court, in this case at Armant, it would have been available to any passer-by for worship.

In the statue illustrated, Ramesses II is standing with left leg forward, both feet strong presence on the ground (on the base). His two hands are placed flat on the side of the standards which rest on the ground. The king attired in royal regalia, clutches two standards featuring the god *Montu* and goddess *Rat-tawy* of Armant. On the king's right side is the falcon headed *Montu*, a warrior god and on his left side is *Montu*'s consort, *Rat-tawy*, shown with a human head and wig surmounted by a sun disk and cow horns.

Ramesses II, wears a round wig, which forms visor on the forehead, helmed by a headband. This wig is surrounded in front with the uraeus diadem *seched*, whose two visible lateral oblique branches at the back of the head are still on the edges of the back pillar. There is a hole on top of the king's wig, indicates that the king once wore a headdress, probably the *Atef* crown.

The king's face is round and slightly flattened with chubby cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone. The small almond eyes were placed horizontally with protruding inner canthi, gazing slightly downward. The narrow slits of the eyes, partly veiled by the lowered lids, are surmounted by protruding eyebrows which follow the curve of the eyes. The nose is slightly aquiline. The small mouth is modelled with well-defined edges.

He wears the royal tapering beard which is horizontally striped. The neck is broad and around it there is a necklace consists of two rows of large (beads) rings. The chest is sculpted schematically with broad shoulders. The wrists of the king are adorned with two bracelets.

The pharaoh wears a short skirt reaches to under the calf, its belt which widens from the front towards the back is decorated with wavy lines and a large buckle

contains the prenomen of coronation of Ramesses II, followed by *powerful as god Montu*. On the front section of the skirt is a pendant consisting of the head of a leopard, and a sequence of seven cobras, each crowned with a solar disk. The musculature of the body is remarkably executed and gives an idea of the royal power. The bone of tibia is salient and knees are very marked. The flat skull was pierced by a circular hole (about 12 cm in diameter), it was supposed to receive the tang of a removable crown: solar disc or composite crown. The statue also bears on each shoulder a sign with three branches deeply engraved so far unexplained.

The right standard represents god Montu, with the falcon's head surmounted by a solar disk and an uraeus is in the center.

In the column of inscription on each staff, Ramesses II relates that he made this statue as a monument to "his father" god Montu and "his mother" goddess Rat-tawy.



(Cairo Museum, photos by Sameh Abdel Mohsen)

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- Freed, 1987, p.146.
- Hornemann, 1951, Vol. I, Pl. 192.
- Maspero, 1915, p. 181, no. 664.
- Nelson, 1976, pp.65-67(XII).
- Sabbahy & Griggs, 1985, p.93.

Cat.no. (69)

Colossal striding statue of Ramesses II

(Usurped by Merenptah)

Present location: Luxor Temple, First Court, between columns, in the south east corner, (*in situ*).

Provenance: Luxor Temple

Material: Red granite

State of preservation: Complete and in a very good state of preservation. The *uraeus* and the head of the right *mks* are broken off.

Dimension: H. about 5 m.

Description:

This colossal statue represents Ramesses II striding, he advances his left leg, while his two arms are extended along his body; his both hands hold two objects *mks*. Unfortunately the projection part or head of the right *mks* is broken off, but the left *mks* is perfectly preserved with a cylindrical inscribed ring (*R^c-msj-sw-mrj-Jmn*).

The king wears the *nemes* headdress which is characterized with plain surface and short lappets; the remains of the *uraeus* show that it was a typical Ramesside model, as we can see that the body of the cobra was represented in high relief and it forms two symmetrical loops flanking the missing hood. It is worth mentioning that there is a hole on the king's forehead, maybe it was used to erect a figure of the cobra or any other object in.

The statue has a compact rounded face with chubby cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone which follow the curve of the eyes. The prominent almond eyes with softer inner canthi are placed horizontally, and they are gazing slightly downward. His nose is relatively wide and straight, it was modelled with all human details, especially nostril, apex, root, nasal bridge and finally the nasofacial angle. The mouth is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting, with two little hollows mark the corners of the mouth; these two corners are often drawn upwards in a faint smile. The ears of the statues are large and pierced. The tapering beard is attached to the rounded chin and it is widening gradually downward.

The king's chest was sculpted schematically with broad shoulders, and relatively protuberant nipples. The breasts are quite prominent; their projection is emphasized by the receding line of the lower torso. The rib cage is indicated

only very lightly, as a slight rounding in the receding line of the torso and the abdomen.

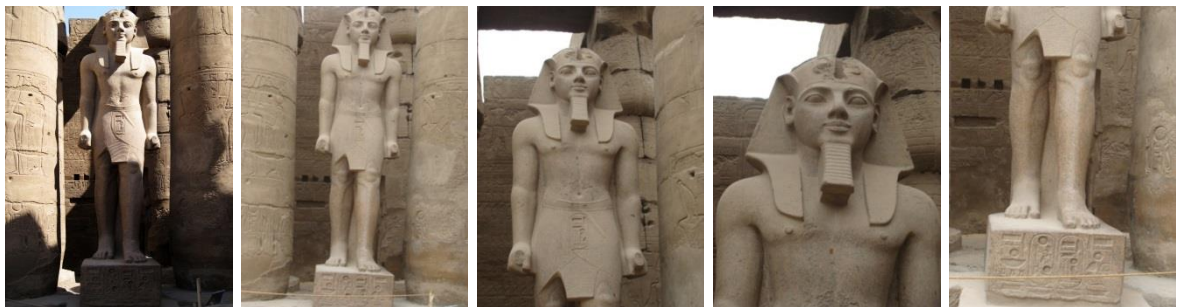
The pharaoh wears a short pleated skirt (*šndyt*), with normal and decorated belt; its buckle has been executed in a form of a horizontal cartouche and was inscribed with the name of Ramesses II (*Wsr M3t R^c stp n R^c*). The front section of the kilt was decorated with two elements; the first one appears just beneath the buckle, it is a vertical cartouche belongs to Ramesses II, as we can read (*R^c ms sw mry Jmn*). The second decoration element is a representation of a dagger slips out under the belt; it has a falcon headed pommel (partly eroded), short, slim, blade and its tip is in the semi-diamond shape.

The examination of the legs shows that they are quite elaborate. The knees are marked by a groove on the internal side of the leg and a projection on the outer side. The kneecaps are large smooth convex surfaces without any indication of the bone structure. The tibia is pointed out by a vertical bone and was separated by a depression of the slanting muscle which joins the well-shaped calf. The *fibula* is made by a vertical projection defined by two parallel grooves which join under the protruding lateral malleolus. The feet are flat, large and relatively eroded. The toes are quite naturalistically splayed, but they appear boneless and jointless, although the nails are painstakingly marked. They are, in fact, typical Egyptian feet.

On the outer side of the left leg of the statue, there is a striding statuette represents queen *Nefertari* with inscription *hm.t nsw wr.t nb.t t3.wj (Nfr.t-jrj-mrj-n-Mw.t) ʿnh.tj) d.t* which indicates a (*terminus ante quem*) in the regnal year 25.

The inscriptions of Ramesses II consist of his Horus, Throne, own and the two Mistresses Names, extended by the usual titulary-elements (*s3 R^c, nsw bjtj*), in addition to the life formulae; on the narrow back pillar, on the left *mks*, belt, kilt as well as on the front side of the base.

The statue was usurped by Merenptah, as we can notice on the internal lower leg bridge *nsw bjtj nb t3.wj (B3-n-R^c -mrj-Jmn) dj ʿnh w3s*.





(Photos by the author)

Bibliography:

- Abdel- Raziq, 1998, pp. 1-27, Pls. I-IV.
- Abdel-Raziq, 1999, pp. 91-119, Pls. I-V.
- Abdel-Raziq, 2000, pp. 113-131.
- Desroches-Noblecourt, 1996, p.131.
- Magen, 2011, pp.595-597.
- PM, II, pp.311-312, Pl. XXVIII.
- Sourouzian, 1989, pp.158-159, Nr. 96[c].
- Sourouzian, 1993a, pp.8-9.

Cat.no. (70)

Fragmentary colossal striding statue of Ramesses II

(Perhaps originally Amenhotep III)

Present location: Luxor Temple, in front of the first pylon, Western Tower (*in situ?*).

Provenance: Luxor Temple.

Material: Rose granite

State of preservation: The face, the right arm starting from elbow downward and the whole left arm including the shoulder are broken off; the surface of the statue (especially the face, chest, kilt and thighs) is badly damaged.

Dimension: H. about 11m

Description:

The king is represented striding, his arms along the body (supposed), the left leg forward. He wears the white crown on his head and the *šndyt* kilt on waist (only remains).

The anatomy of the legs is quite elaborate. The knees are broadly clear under the kilt which is still relatively short and stops well above the knee. The knees are marked by a groove on the internal side of the leg and a projection on the outer side. The *tibia* is pointed out by a vertical bone and was separated by a depression of the slanting muscle which joins the well-shaped calf. The *fibula* is made by a vertical projection defined by two parallel grooves which join under the protruding lateral malleolus. The toes are broken and eroded.

On the left side of the outer lower leg bridge, a representation of queen

Mertamun

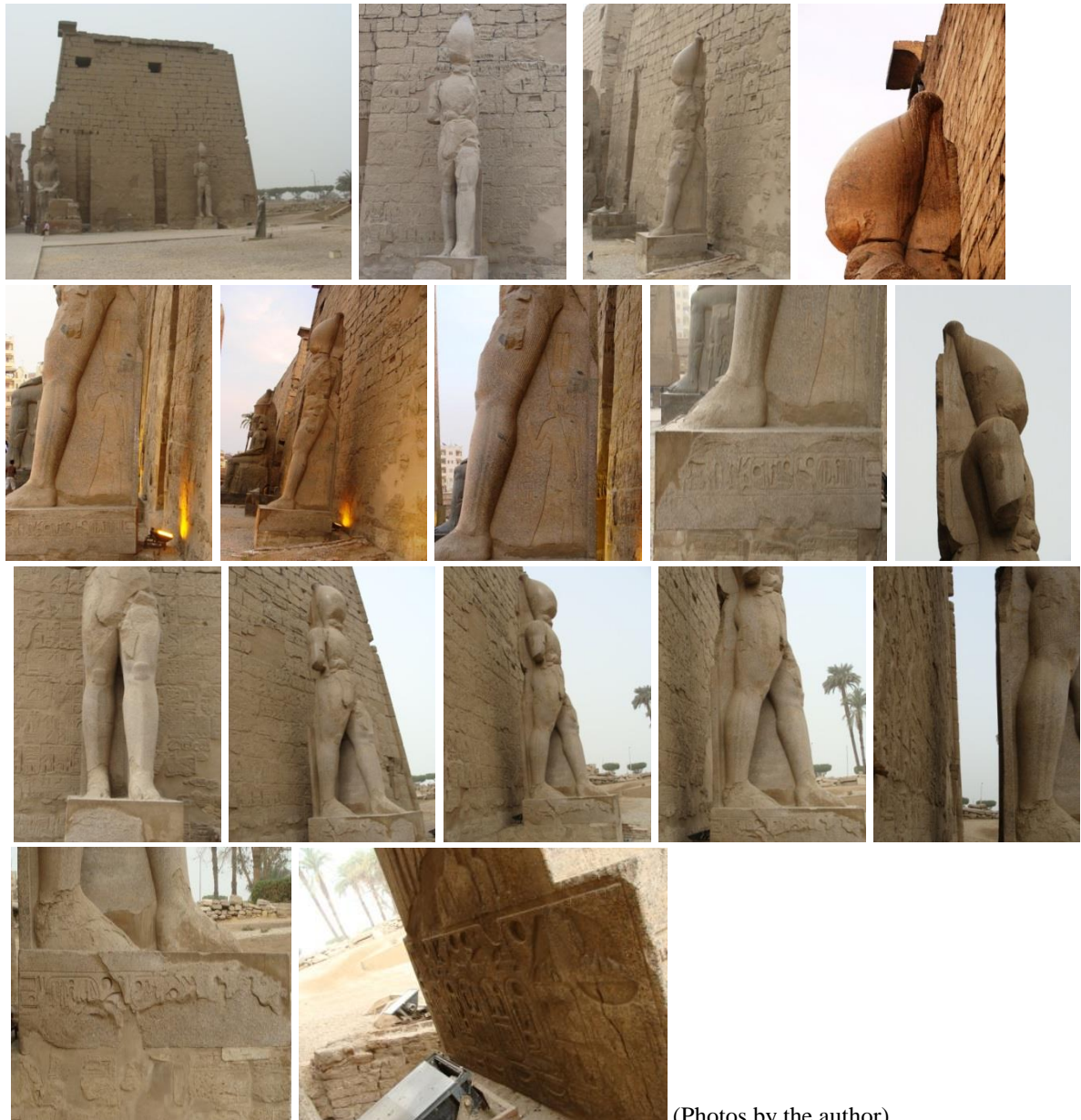
was carved in sunken relief. This figure represents a standing queen, her right hand raised towards the king and her left arm is along the body; she wears a headdress with two tall feathers, a long dress and sandals (now lost). In front of this figure there is a column of inscriptions identifies her as (*s3.t nsw ḥm.t nsw* (*Mry.t-Jmn*) *ʿnh.tj*) “the king’s daughter, the royal wife Mertamun, who is given life.

Magen has mentioned that this statue has been moved from its original place and re-erected again inside the part which was built by Ramesses II in Luxor Temple.

The base of the statue, whose faces are re-worked, was inscribed on its four sides. The foreign land list, which is engraved on the base, belongs to the original inscription of Amenhotep III, who had also, inscribed three-columns of inscriptions on the back pillar (the back pillar of the statue is in the shape of the obelisk, its tip ends just below the top of the crown). This was replaced by two-

columns of inscriptions belong to Ramesses II, in addition to the outer lower leg footbridge. The king is beloved by Amun-Re, Harakhte, Atum and Amun. The desire for the gift of life is a general, on the other hand explicitly addressed to *Wadjet* and *Nekhbet*.

The preservation condition does not permit evaluation whether shoulders and/or chest were likewise re-inscribed or not.



(Photos by the author)

Bibliography:

- Daressy, 1908, p.50
- Magen, 2011, pp.535-537
- PM, II², pl. XXVIII.
- PM, II, p.304
- Müller, 1988, p.IV-55.
- Sourouzian, 1993, pp.4-15.

Cat.no. (71)

Headless colossal striding statue of Ramesses II

Present location: Luxor Temple, First court, between columns, in the south east corner (*in situ*).

Provenance: Luxor Temple

Material: Red granite.

State of preservation: The head and the neck are broken off, the crown is preserved separately and the chest's surface is badly damaged.

Dimensions: H. of the preserved part of the statue is 4.7m, H. of the base 58 cm, H. of the completed statue between 6 - 6.5 m.

Description:

The statue illustrated represents Ramesses II striding, his left leg forward, while his two arms are extended along his body; his both hands hold two objects *mks* (unfortunately the projection parts are broken off); and the right wrist is decorated with a broad, and plain bracelet.

The torso of the statue shows a schematic sculpture: the well-shaped arms appear rather vertical; the shoulders are broad; the muscles of the forearms (brachio-radialis) are generally shallow and the wrist is cylindrical. A curious contrast to the tension and muscularity of the body is formed by the hands. The two hands are modeled with equal care. On the well-shaped belly, the circular hole which marking the navel is practice at the bottom of an elongated depression in the shape of a drop of water, which enhances favorably the modelling of the belly. The pharaoh wears a short pleated skirt (*šndyt*), with wide and undecorated belt; its buckle is incised with a cartouche of king Ramesses II (*R^c -msj-sw-mrj-Jmn*). There is a representation shows a dagger slips out under the belt; it is characterized with a falcon headed pommel, short blade and its tip was swollen and rounded not in the diamond shape.

The anatomy of the legs is quite elaborate. The knees are broadly clear under the kilt which is still relatively short and stops well above the knee. The knees are marked by a groove on the internal side of the leg and a projection on the outer side. The tibia is pointed out by a vertical bone and was separated by a depression of the slanting muscle which joins the well-shaped calf. The fibula is made by a vertical projection defined by two parallel grooves which join under the protruding lateral malleolus. The feet are flat, large and relatively eroded. The toes are quite naturalistically splayed, but they appear boneless and jointless, although the nails are painstakingly marked. They are, in fact, typical Egyptian feet.

On the left side of the outer lower leg bridge, a representation of queen Binetanat was carved in sunken relief. This figure represents a standing queen, her right hand raised towards the king and her left arm is along the body; she wears a headdress with two tall feathers, a long dress and sandals. In front of this figure there is a column of inscriptions identifies her as (*s3.t nsw hm.t nsw (Bjn.t -ⁿ.t) ⁿh.tj*) “the king’s daughter, the royal wife Binetanat, who is given life”.

In front of the base of the statue there is a fragmentary double crown; it belongs to the statue illustrated. On the lateral sides of this crown we can notice traces of the king’s ears.

The statue is provided with a narrow back pillar and it is inscribed with two vertical columns of inscriptions. The four faces of the base are inscribed with the royal texts.





(Photos by the author)

Bibliography:

- Abdel-Raziq, 1998, pp. 1-27, Pls. I-IV.
- Abdel-Raziq, 1999, pp. 91-119, Pls. I-V.
- Abdel-Raziq, 2000, pp. 113-131.
- Magen, 2011, pp.554-557
- Müller, 1988 ,p.IV-55.
- PM, II, p.311, Pl. XXVIII
- Sourouzian, 1989, pp.158-159, Nr. 96[a].
- Sourouzian, 1993, pp.8-9.

Cat.no. (72)

Headless striding colossal statue of Ramesses II

Present location: Luxor Temple, First Court, between columns, in the south east corner, (*in situ*).

Provenance: Luxor Temple

Material: Red granite

State of preservation: The surface of the face is badly damaged and the crown is preserved separately. The upper right portion of the back pillar is missing.

Dimensions: H. of the preserved part of the statue is 470 cm, H. of the base 58 cm, the H. of the completed statue about 6 m.

Description:

This headless colossal statue represents Ramesses II striding, his left leg forward, while his two arms are extended along his body; his both hands hold two objects *mks* (unfortunately the projection parts are broken off); and the right wrist is decorated with a broad, and plain bracelet.

The chest is modeled with great attention and its upper part is ornamented with a partly damaged broad collar, it consists of several rows of beads shaped in high relief and fringed by a row of drop-like pearls. The torso of the statue shows a schematic sculpture: the arms are vertical; the shoulders are broad; the muscles of the forearms (brachio-radialis) are generally shallow and the wrist is cylindrical. A curious contrast to the tension and muscularity of the body is formed by the hands. The two hands are modeled with equal care. On the well-shaped belly, the circular hole which marking the navel is practice at the bottom of an elongated depression in the shape of a drop of water, which enhances favorably the modelling of the belly.

The pharaoh wears a short pleated skirt (*šndyt*), with wide and undecorated belt; its buckle is incised with a cartouche of king Ramesses II (*Wsr-M3^ct-R^c-stp-n-R^c*). There is a representation shows a dagger slips out under the belt; it is characterized with a falcon headed pommel, short blade and its tip was swollen and rounded not in the diamond shape.

The anatomy of the legs is quite elaborate. The knees are broadly clear under the kilt which is still relatively short and stops well above the knee. The knees are marked by a groove on the internal side of the leg and a projection on the outer side. The tibia is pointed out by a vertical bone and was separated by a depression of the slanting muscle which joins the well-shaped calf. The *fibula* is made by a vertical projection defined by two parallel grooves which join under the protruding lateral malleolus. The feet are flat, large and relatively eroded.

The toes are quite naturalistically splayed, but they appear boneless and jointless, although the nails are painstakingly marked. They are, in fact, typical Egyptian feet.

On the left side of the outer lower leg bridge, a representation of queen Mertamun was carved in sunken relief. This figure represents a standing queen, her right hand raised towards the king and her left arm is along the body; she wears a headdress with two tall feathers, a long dress and sandals. In front of this figure there is a column of inscriptions identifies her as *s3.t nsw hm.t nsw (Mrj.t-Jmn) ʕnh.tj*.

In front of the base of the statue there is a fragmentary white crown; it belongs to the statue illustrated. On the lateral sides of this crown we can notice remains of the king's ears, chin straps, ear taps and wide forehead tap (band).

According to Magen the inscriptions of Amenhotep III were erased as in the other statues in Luxor Temple before those of Ramesses II were carved. The inscriptions of Ramesses II appear on the back pillar, all four sides of the base and the outer lower leg bridge; they consist of his Horus, Throne, and Birth Names, extended by the usual titulary-elements (*s3 Rʕ, nb hʕ.w*).





(Photos by the author)

Bibliography:

- Abdel-Raziq, 1998, pp. 1-27, Pls. I-IV.
- Abdel-Raziq, 1999, pp. 91-119, Pls. I-V.
- Abdel-Raziq, 2000, pp. 113-131.
- Doresse, 1957, [92].
- Gilbert, 1964, pp.15-24.
- Magen, 2011, pp.558-561
- Mekhitarian, 1956, pp.296-298
- Müller, 1988 ,p.IV-55.
- PM, II, p.312, Pls. XXVIII.
- Sourouzian, 1989, pp.158-159, Nr. 96[d]
- Sourouzian, 1993a, pp.8-9.

Cat.no. (73)

Colossal striding statue of Ramesses II

(Usurped by Merenptah)

Present location: Luxor Temple, First Court, between columns, in the south east corner, (*in situ*).

Provenance: Luxor Temple.

Material: Red granite.

State of preservation: The surface of the face, beard, and the *mekes* as well as of the chest is badly damaged. The upper part of the back pillar is broken off.

Dimensions: H. about 5 m.

Description:

This colossal statue represents Ramesses II striding, he advances his left leg, while his two arms are extended along his body; his both hands hold two *mks* (handkerchief); the projection parts or heads of the two *mks* are broken off. The king wears the white crown, but its frontal section is badly damaged and in such case it will be impossible to determine if there was an uraeus or not. Only remnants of the king's ears can be seen on both sides of the crown. The surface of the face, beard, neck as well as the chest is badly eroded, so it will be very difficult to describe the facial features and the other elements. It seems that the chest was sculpted schematically with broad and engraved shoulders. The pharaoh dressed in a short pleated skirt (*šndyt*), it is held by a belt which is decorated with a wavy pattern ; its buckle has been executed in a form of a horizontal cartouche and was inscribed with the name of Ramesses II (*R^c-msj-sw-mrj-Jmn*). The frontal section of the kilt is decorated with two elements; the first one appears just beneath the buckle, it is a vertical cartouche belongs to Ramesses II, as we can read (*R^c ms sw mry Jmn*). The second decoration element is a representation of a dagger slips out under the belt; it has a falcon headed pommel, long blade and its tip is in the semi-diamond shape.

The examination of the legs shows that they are quite elaborate. The knees are marked by a groove on the internal side of the leg and a projection on the outer side. The kneecaps are large smooth convex surfaces without any indication of the bone structure. The tibia is pointed out by a vertical bone and was separated by a depression of the slanting muscle which joins the well-shaped calf. The fibula is made by a vertical projection defined by two parallel grooves which join under the protruding lateral malleolus. The feet are flat, large and relatively eroded.

On the outer side of the left leg of the statue, there is a striding statuette represents queen *Nefertari* with inscription *ḥm.t nsw wr.t nb.t t3.wj (Nfr.t-jrj-[mrj-n-Mw.t])*.

The inscriptions of Ramesses II consist of his Horus, throne, birth and the two Mistresses names, extended by the usual titulary-elements (*s3 R^c, nsw bjtj*) in addition to the life formulae; on the narrow back pillar, on the right shoulder, belt, kilt, between the legs, as well as on the rear side of the base.

The statue was usurped by Merenptah, as we can notice on the internal lower leg bridge *nsw bjtj nb t3.wj (B3-n-R^c -mrj-Jmn) dj ʿnh w3s*
nsw bjtj nb t3.wj (B3-n-R^c -mrj-Jmn) dj ʿnh w3s





(Photos by the author)

Bibliography:

- Abdel-Raziq, 1998, pp. 1-27, Pls. I-IV.
- Abdel-Raziq, 1999, pp. 91-119, Pls. I-V.
- Abdel-Raziq, 2000, pp. 113-131.
- Magen, 2011, pp.598-600.
- PM, II, Pl. XXVIII.
- PM, II, p.312.
- Sourouzian, 1989, pp.158-159, Nr. 96[e].
- Sourouzian, 1993a, pp.8-9.

Cat.no. (74)

Headless colossal striding statue of Ramesses II

(Perhaps originally Amenhotep III)

Present location: Luxor Temple, First Court, between columns, in the south west corner, (*in situ*) No. (63).

Provenance: Luxor Temple

Material: Red granite. (Red and black granite)

State of preservation: The crown as well as the head is preserved separately but uncompleted; the surface of the face is eroded; the ears are missing; the surface of the chest is damaged and the left shoulder including the upper arm is missing, while the damage is much smaller on the skirt; many cracks could be seen on the eroded foot.

Dimension: H. of the preserved part of the statue is 430 cm, H. of the base 58 cm, the H. of the completed statue between 5.5 to 6 m.

Description:

The statue represents Ramesses II striding, his left leg forward, while his two arms are extended along his body; his both hands hold two objects *mks* (unfortunately the projection parts are broken off); and the right wrist is decorated with a broad, and plain bracelet.

Although the surface of the torso is partly damaged, but it shows a schematic sculpture: the arms, although well carved, are more vertical; the shoulders are broad; the muscles of the forearms (brachio-radialis) are generally shallow and the wrist is cylindrical. A curious contrast to the tension and muscularity of the body is formed by the hands. On the well-shaped belly, the circular hole which marking the navel is practice at the bottom of an elongated depression in the shape of a drop of water, which enhances favorably the modelling of the belly. Ramesses II wears a short pleated skirt (*šndyt*), with wide and undecorated belt; its buckle was shaped and incised with a cartouche of king Ramesses II (Ra - msj-sw-mrj-Jmn). There is a representation shows a dagger slips out under the belt; it is characterized with a falcon headed pommel, a partly damaged short blade and its tip was swollen and rounded.

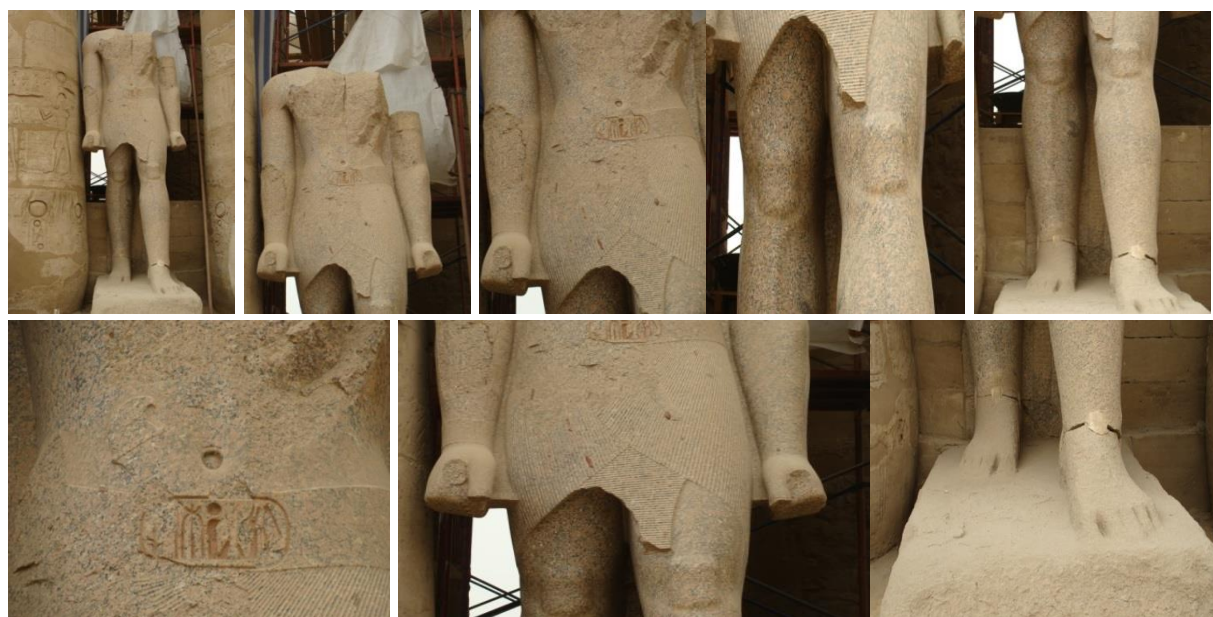
The anatomy of the legs is quite elaborate. The knees are broadly clear under the kilt which is still relatively short and stops well above the knee. The knees are marked by a groove on the internal side of the leg and a projection on the outer side. The *tibia* is pointed out by a vertical bone and was separated by a depression of the slanting muscle which joins the well-shaped calf. The fibula is made by a vertical projection defined by two parallel grooves which join under

the protruding lateral malleolus. The feet are flat, large and relatively eroded. They are, in fact, typical Egyptian feet.

On the left side of the outer lower leg bridge, a representation of queen *Binetanat* was carved in sunken relief. This figure represents a standing queen, her right hand raised towards the king and her left arm is along the body; she wears a headdress with two tall feathers, a long dress and sandals. In front of this figure there is a column of inscriptions identifies her as (*s3.t nsw hm.t nsw (Bjn.t -n.t) nh.tj* “the king’s daughter, the royal wife Binetanat, who is given life”. In front of the base of the statue there is a fragmentary white crown (the taper and the ball are missing) above the damaged face; it belongs to the statue illustrated. On the frontal part of the crown we can notice a small hole; I believe it was dedicated to erect the body of the cobra, whether this body was made of the same stone or metal.

According to Magen the remains of the original inscription of Amenhotep III are still clearly visible, especially on the back pillar. It means that the original inscriptions were erased in the time of Ramesses II and his own inscription were added on the back pillar, all sides of the base and on the outer lower leg bridge. Due to the poor state of preservation, it will be difficult to be confirmed to what extent in the time of Ramesses II actually all available surfaces were re-inscribed.

The categorization “new caption” or “usurpation” therefore is mainly based on probabilities. However, these are very high, considering the adaptation methods of the other court statues, and by the fact that older inscriptions were remodelled (*usurped*) within a certainty.





(Photos by the author)

Bibliography:

- Abdel-Raziq, 1998, pp. 1-27, Pls. I-IV.
- Abdel-Raziq, 1999, pp. 91-119, Pls. I-V.
- Abdel-Raziq, 2000, pp. 113-131.
- Magen, 2011, pp.538-541
- Müller, 1988 ,p.IV-55.
- PM, II², p.312, Nr.63, plan. XXX.
- Sourouzian, 1993a, pp.8-9.

Cat.no. (75)

Colossal striding statue of Ramesses II

Present location: Luxor Temple, First Court, between columns, in the south west corner, (*in situ*).

Provenance: Luxor Temple

Material: Black granite.

State of preservation: The head of the statue with its double crown is preserved separately in a bad state of preservation. The facial features, the left ear, the beard, the uraeus, the lateral parts of the *nemes*' wings and the *nemes* shoulder flaps are all destroyed. The surface of the chest as well as the surface of central portion of the belly including the buckle of the belt is badly damaged. The right hand including the *mks* is broken off.

Dimension: H. of the preserved part of the statue is 4.5m; H. of the completed statue is about 6m.

Description:

The present sculpture represents Ramesses II striding, he advances his left leg, while his two arms are extended along his body; his both hands hold two objects *mks*. Unfortunately the projection part or head of the right *mks* is broken off, but the left *mks* is preserved with a cylindrical inscribed ring (*R^c-msj-sw-mrj-Jmn*); the king's right wrist is ornamented with a broad and decorated bracelet. The king wears the double crown above the striped *nemes* headdress, but its frontal section is badly damaged and in such case it will be impossible to determine if there was an uraeus or not.

The surface of the face, as well as the chest is badly eroded, so it will be very difficult to describe the facial features and the other elements. Only the right ear is partly preserved; it appears large and the remains show a highly naturalistic pattern with all details strictly rendered.

The torso of the statue shows a schematic sculpture: the arms, although well carved, are more vertical; the engraved shoulders are broad; the muscles of the forearms (brachio-radialis) are generally shallow and the wrist is cylindrical.

The king wears a short pleated kilt (*šndyt*), as we can clearly see at both sides, where the pleats are indicated by fluting. The skirt is held by a belt which is ornamented with many wavy patterns and the buckle is completely missing. The second decoration element is a representation of a partly damaged dagger slips out under the belt; its pommel is lost and it has a short, wide blade and its tip is in the semi-diamond shape.

The examination of the legs shows that they are quite elaborate. The knees are marked by a groove on the internal side of the leg and a projection on the outer

side. The kneecaps are large smooth convex surfaces without any indication of the bone structure. The tibia is pointed out by a vertical bone and was separated by a depression of the slanting muscle which joins the well-shaped calf. The fibula is made by a vertical projection defined by two parallel grooves which join under the protruding lateral malleolus. The feet are flat, large and relatively eroded.

On the outer side of the left leg of the statue, there is a fragmentary striding statuette represents a queen (or a princess).

It is worth mentioning that the statue stands on a monolithic low rectangular foot-base which is uninscribed. The back pillar is engraved with two vertical columns of the hieroglyphic text.



(photos by the author)

Bibliography:

-PM, II, p.312.

Cat.no. (76)

Fragmentary colossal striding statues of Ramesses II

Present location: Luxor Temple, First Court, between columns, in the south west corner, (*in situ*)

Provenance: Luxor Temple

Material: Red granite

State of preservation: The head with the crown, the neck, the right shoulder including the upper arm as well as the upper part of the chest is broken off. The surface of the chest is badly damaged. Only the upper part of a white crown is preserved separately in front of the base of the statue.

Dimensions: H. about 5m

Description:

Colossal statue represents Ramesses II striding; the king advances his left leg, while his two arms are extended along his body; his both hands hold two *mks* (handkerchief); the projection parts or heads of the two *mks* are perfectly preserved with a cylindrical inscribed rings; the right *mks* is engraved with (*Wsr M3ꜥt Rꜥ stp n Rꜥ*) while the left one is inscribed with (*Rꜥ ms sw mry Jmn*).

Although the upper part of the torso is damaged but the remains of the other parts show a schematic sculpture as we can notice: the arms, although well carved, are more vertical; the shoulders are broad; the muscles forearms appear shallow; the wrist is cylindrical. A curious contrast to the tension and muscularity of the body is formed by the hands. The two hands are modeled with equal care. On the well-shaped belly, the circular hole which marking the navel is practice at the bottom of an elongated depression in the shape of a drop of water, which enhances favorably the modelling of the belly.

The pharaoh dressed in a short pleated skirt (*šndyt*), it is held by a belt which is decorated with a wavy pattern; its buckle has been executed in a form of a horizontal cartouche and was inscribed with the name of Ramesses II (*Wsr M3ꜥt Rꜥ stp n Rꜥ*). The frontal section of the kilt is decorated with two elements; the first one appears just beneath the buckle, it is a vertical cartouche belongs to Ramesses II, as we can read (*Rꜥ ms sw mry Jmn*). The second decoration element is a representation of a dagger slips out under the belt; it has a falcon headed pommel (I suggest that), long blade and pointed tip.

Although the statue has relatively massive legs, but the examination shows that they are quite elaborate. The knees are marked by a groove on the internal side of the leg and a projection on the outer side. The kneecaps are large smooth convex

surfaces without any indication of the bone structure. The malleoli are schematized; the fibula is rendered by two parallel lines engraved along the side of the leg. The feet are flat, large and relatively eroded. The toes are quite naturalistically splayed, but they appear boneless and jointless.

The inscriptions of Ramesses II are engraved on the narrow back pillar, on both handkerchiefs (*mks*), on the belt, on the kilt, as well as on the frontal side of the high base.

In front of the base of the statue there is a fragmentary white crown; it belongs to the statue illustrated.





(Photos by the author)

Bibliography:

- Abdel-Raziq, 1998, pp. 1-27, Pls. I-IV.
- Abdel-Raziq, 1999, pp. 91-119, Pls. I-V.
- Abdel-Raziq, 2000, pp. 113-131.
- Müller, 1988 ,p.IV-55.
- PM, II, p.312.
- Sourouzian, 1989, pp.158-159, Nr. 96h.
- Sourouzian, 1993a, pp.8-9.

Cat.no. (77)

Colossal striding statue of Ramesses II

(Usurped by Merenptah)

Present location: Luxor Temple, First court, between columns, in the south east corner, (*in situ*).

Provenance: Luxor Temple

Material: Red granite.

State of preservation: The double crown is preserved separately in front of the base of the statue; both wings of the nemes are partly broken off; the lower portion of the nose, as well as, the flap of the skirt is partly damaged.

Dimensions: H. about 5 m.

Description:

The illustrated statue represents Ramesses II striding, his left leg set in advance while his two arms extend along his body; his both hands hold two objects (*mks*), unfortunately, both projecting parts are broken off.

The king wears the double crown of Upper and lower Egypt (it is preserved separately in front of the base of the statue), atop the *nemes* headdress which is characterized with a plain surface and short lappets; the remains of the uraeus show that it was a typical Ramesside model, as we can see that the body of the cobra was represented in high relief and it forms two symmetrical loops flanking the partly damaged hood.

The statue has a compact rounded face with chubby cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone which follow the curve of the eyes. The prominent almond eyes with softer inner canthi are placed horizontally, and they are gazing slightly downward. The mouth is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting, with two little hollows mark the corners of the mouth; these two corners are often drawn upwards in a faint smile. The ears of the statues are large and pierced. The tapering beard is attached to the rounded and large chin.

The king's chest was sculpted schematically with broad shoulders, and relatively protuberant nipples. The breasts are quite prominent; their projection is emphasized by the receding line of the lower torso. The rib cage is indicated only very lightly, as a slight rounding in the receding line of the torso and the abdomen.

Ramesses II wears a short pleated skirt (*šndyt*), with a typical decorated belt (decorated with wavy patterns); its buckle has been executed in a form of a

horizontal cartouche, and it is inscribed with the name of Ramesses II (*Wsr M3^ct R^c stp n R^c*). The front section of the kilt was decorated with two elements; the first one appears just beneath the buckle, it is a vertical cartouche belongs to Ramesses II, as we can read (*R^c ms sw mry Jmn*). The second decoration element is a representation of a dagger slips out under the belt; it has a falcon headed pommel, long, slim, scabbard and its tip is pointed.

The examination of the legs shows that they are quite elaborate. The knees are marked by a groove on the internal side of the leg and a projection on the outer side. The kneecaps are large smooth convex surfaces without any indication of the bone structure. The tibia is pointed out by a vertical bone and was separated by a depression of the slanting muscle which joins the well-shaped calf. The fibula is made by a vertical projection defined by two parallel grooves which join under the protruding lateral malleolus. The feet are flat, large and relatively eroded. The toes are quite naturalistically splayed, but they appear boneless and jointless. They are, in fact, typical Egyptian feet.

The inscriptions of Ramesses II consist of his Horus, Throne, and Birth Names, extended by the usual titulary-elements (*s3 R^c, nsw bjtj, nb 3.wj*) in addition to the life formulae on the back pillar, belt, kilt as well as, on the front section of the base. The left and the right sides of the base are *anepigraphic*.

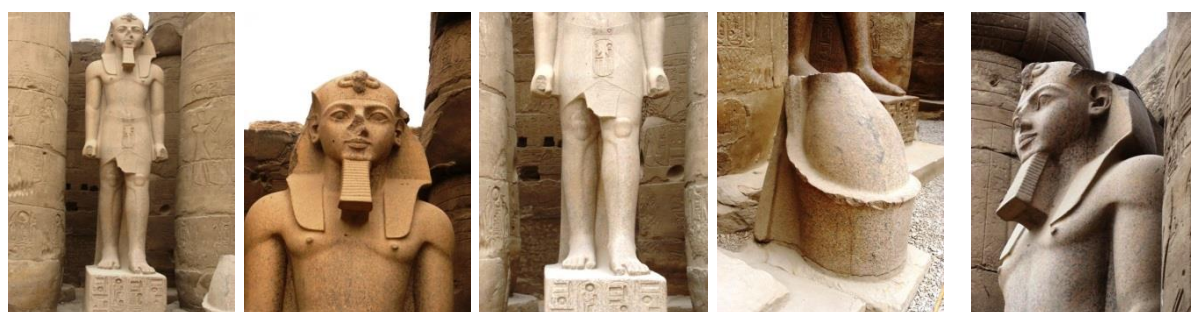
Inscription of the original owner (Ramesses II)

On the belt

(*Wsr-M3^ct-R^c-stp-n-R^c*)

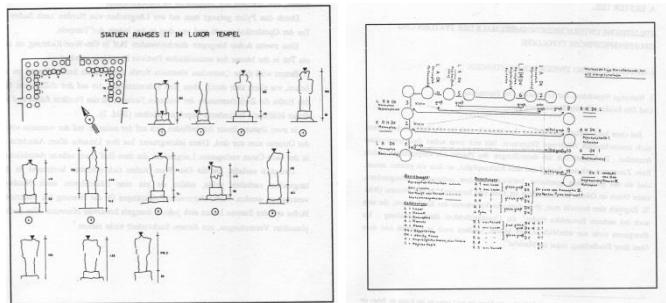
On the kilt (just under the belt)

(*R^c -msj-sw-mrj-Jmn*)





(Photos by the author)



(after Abdel-Raziq, 1998, pp. 1-27, figs. 1-3)

Bibliography:

- Abdel-Raziq, 1998, pp. 1-27, Pls. I-IV.
- Abdel-Raziq, 1999, pp. 91-119, Pls. I-V.
- Abdel-Raziq, 2000, pp. 113-131.
- Magen, 2011, pp.592-594
- PM, II, p.311, Pl. XXVIII
- Sourouzian, 1989, pp.158-159, Nr. 96[b].
- Sourouzian, 1993, pp.8-9.

Cat.no. (78)

Colossal striding statue of Ramesses II

(Usurped by Merenptah)

Present location: Luxor Temple, First Court, between columns, in the south west corner, (*in situ*).

Provenance: Luxor Temple

Material: Red granite

State of preservation: The head, the neck, the shoulders and the upper part of the chest is broken off. The surface of the remaining parts of the chest is badly eroded. The upper part of the back-pillar is missing.

Dimensions: The total H. is between 6-7 m.

Description:

The illustrated colossal fragmentary statue represents Ramesses II striding, he advances his left leg, while his two arms are extended along his body; his both hands hold two *mks* (handkerchief); the projection parts or heads of the two *mks* are broken off.

Although the upper part of the torso is badly damaged, the remains of the other parts show a schematic sculpture as we can notice: the arms are carved professionally; the muscles of the forearms seem shallow and the wrist is cylindrical. A curious contrast to the tension and muscularity of the body is formed by the hands. The two hands are modeled with equal care. On the well-shaped belly, the circular hole which marking the navel is practice at the bottom of an elongated depression in the shape of a drop of water, which enhances favorably the modelling of the belly.

The king dressed in a short pleated skirt (*šndyt*), it is held by a belt which is decorated with a wavy pattern; its buckle has been executed in a form of a horizontal cartouche and was inscribed with the name of Ramesses II (*Wsr M3ʿt Rʿ stp n Rʿ*). The frontal section of the kilt is decorated with two elements; the first one appears just beneath the buckle, it is a vertical cartouche belongs to Ramesses II, as we can read (*Rʿ mss mry Jmn*). The second decoration element is a representation of a dagger slips out under the belt; it has a falcon headed pommel, long blade and pointed tip (or in semi-diamond shape).

Although the statue has relatively massive legs, but the examination shows that they are quite elaborate. The knees are marked by a groove on the internal side of the leg and a projection on the outer side.

The kneecaps are large smooth convex surfaces without any indication of the bone structure. The malleoli are schematized; the fibula is rendered by two

parallel lines engraved along the side of the leg. The feet are flat and large; the toes are quite naturalistically splayed, but they appear boneless and jointless.

In front of the base of the statue there is a red granite double crown, it is well preserved separately and it belongs to the statue illustrated.

On the outer side of the left leg of the statue, there is a fragmentary striding statuette represents queen *Nefertari* with inscription *hm.t nsw wr.t nb.t t3.wj* (*Nfr.t-jrj-mrj-n-Mw.t*) *nh.tj d.t*

The inscriptions of Ramesses II, which were carried out at the last 25 years of his reign, they are consisting of throne, birth names and the other usual titles (*ntr nfr, nsw bjtj, nb t3.wj* and *s3 R*); on the belt, kilt, between the legs, outer lower left leg bridge, on the back-pillar and finally on the front side of the base. This also includes two princes' representations in relief associated with speech instructions. In addition, a reference was made to the monuments which were created by Ramesses II as utilities for his father Amun, as well as for the sake of his descendants in Luxor.

The statue was usurped by Merenptah, as it appears on the internal lower leg bridge *s3 R* (*Mrj-n-Pth-htp-hr-M3t*).

Inscription of the original owner (Ramesses II)

On the belt

(Wsr -M3t-R- stp -n- R)

On the kilt, just under the belt

(R-msj-sw-mrj-Jmn)





(photos by the author)

Bibliography:

- Abdel-Raziq, 1998, pp. 1-27, Pls. I-IV.
- Abdel-Raziq, 1999, pp. 91-119, Pls. I-V.
- Abdel-Raziq, 2000, pp. 113-131.
- Magen, 2011, pp.601-603.
- PM, II, Pl. XXVIII.
- PM, II, p.312
- Sourouzian, 1989, pp.158-159, Nr. 96[g]
- Sourouzian, 1993a, pp.8-9.

Cat.no. (79)

Fragmentary colossal striding statue of Ramesses II

(Possibly made originally for Amenhotep III)

Present location: Luxor Temple, First Court, between columns, in the south west corner, (*in situ*).

Provenance: Luxor Temple

Material: Red granite

State of preservation: The upper part is completely missing; the two arms are now in Cairo Museum (CG 545 & CG 546). The lower part is in good state of preservation; the upper part of the kilt is much damaged and the left portion of the back pillar is missing.

Dimensions: H. of the preserved part of the statue is 4.1m; H. of the completed statue is about 8m.

Description:

A lower part of a colossal statue represents Ramesses II striding, he advances his left leg, while his two arms are extended along his body (supposed according to the two preserved arms now in Cairo Museum (CG 545 & CG 546).

Ramesses II [wears a short pleated skirt (*šndyt*), unfortunately the belt with its buckle is completely missing. There is a representation shows a partly damaged dagger slips out under the belt; it is characterized with a short blade and its tip was swollen and rounded not in the diamond shape.

The king's well preserved legs show that: the knees are broadly clear under the kilt which is still relatively short and stops well above the knee. The knees are marked by a groove on the internal side of the leg and a projection on the outer side. The *tibia* is pointed out by a vertical bone and was separated by a depression of the slanting muscle which joins the well-shaped calf. The *fibula* is made by a vertical projection defined by two parallel grooves which join under the protruding lateral malleolus (partly eroded). The feet are flat, large and relatively eroded.

The toes (relatively weathered) are quite naturalistically splayed, but they appear boneless and jointless. They are, in fact, typical Egyptian feet.

On the left side of the outer lower leg bridge, a representation of a queen (?) was carved in sunken relief. This figure represents a standing queen, her right hand raised towards the king and her left arm is along the body; she wears a headdress with two tall feathers, a long dress and sandals. In front of this figure there is a column of inscriptions identifies her as *ḥm.t nsw wr.t [...]* *ʿn[ḥ.tj]*.

According to *Magen* this fragmentary statue should be attributed to Amenhotep III, as its original inscriptions were erased as in the other statues in Luxor Temple before those of Ramesses II were carved. The inscriptions of Ramesses II appear on the back pillar, all four sides of the base and the outer lower leg bridge; they consist of his Horus, Throne, and Birth Names, extended by the usual titulary-elements (*s3 R^c, nb h^c.w, nsw bjtj, nb t3.wj*). The ruler is beloved by both goddesses as well as from Amu-Re.



(photos by the author)

Bibliography:

- Abdel-Raziq, 1998, pp. 1-27, Pls. I-IV.
- Abdel-Raziq, 1999, pp. 91-119, Pls. I-V.
- Abdel-Raziq, 2000, pp. 113-131; Magen 2011, pp.550-553; Müller, 1988 ,p.IV-55.
- PM, II, pl. XXVIII; Sourouzian, 1989, pp.158-159, Nr. 96h; Sourouzian, 1993a, pp.8-9.

Cat.no. (80)

Colossal monolithic seated statue of Ramesses II

Present location: Luxor Temple, First Court, on the western side of the entrance to the Processional Colonnade of Amenhotep III.

Provenance: Luxor Temple.

Material: Black granite.

State of preservation: Many pieces of this statue were found nearby and have been put back in their original places. The head which had been kept for 70 years in Cairo Museum (Cairo Museum No.558) has been brought back to Luxor and put back to its original place.

Dimensions: H.12.7 m

Description:

This colossal statue was called (*Ra of the Rulers*) as mentioned on its right shoulder; maybe it is an example of these statues represents the king as a god. This statue, therefore, represents the living *k3* of the living king, which was given offerings in the same way as *Amenre*. As we mentioned above this statue was called (*Ra of the Rulers*), this name maybe identified Ramesses II with god Amenre, who was considered to be the king of all gods. This kind of statues which bears the same name was described once as “The *one who hears the petitions of mankind*”.

The statue formed one of pair of colossal seated figures of Ramesses II, set up in the First Court of Luxor Temple.

The statue represents Ramesses II sitting on a throne with a low back rest and a high back pillar. He places both hands on his thighs; the palms are flat and inwards. He wears the double crown atop the striped *nemes* headdress and the *uraeus* is on the forehead. The body of the cobra is represented in high relief with the full details; it forms two symmetrical loops flanking the hood.

The pharaoh's face is more triangular, with chubby cheeks. The eyebrows are depicted in very flat relief, forming two symmetrical arches on the protruding brow-bone. The prominent almond eyes with softer inner canthi are placed horizontally, and they are gazing slightly downward. His nose is relatively wide and straight, it was modelled with all human details, especially nostril, apex, root, nasal bridge and finally the nasofacial angle. The mouth is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting, with two little hollows mark the corners of the mouth; these two corners are often drawn upwards in a faint smile. The ears of the statues are large and non-pierced. The tapering beard is attached to the rounded chin and it is widening gradually down

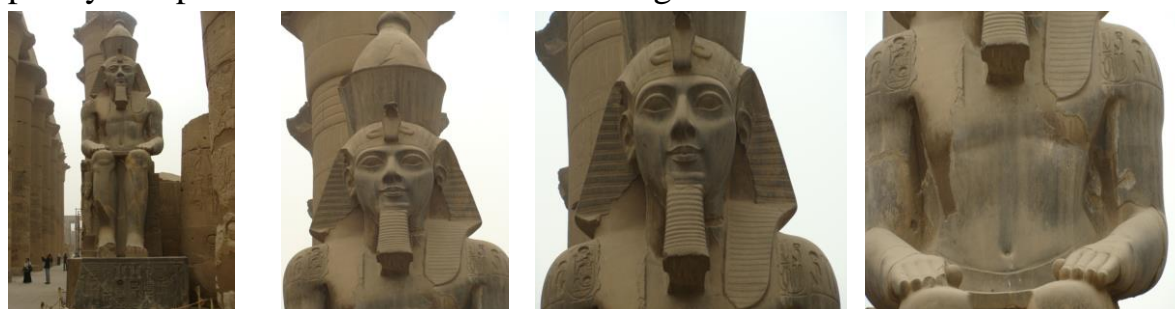
on the direction of the chest. The torso of Ramesses II shows a schematic sculpture: the arms, although well carved, are more vertical; the shoulders are broad, and engraved with the cartouches of the pharaoh; the muscles of the forearms (brachio-radialis) are generally shallow and the wrist is cylindrical. The process of carving the fingers is remarkable and it seems that the sculptor get rid of the effects of Amarna Art School. A curious contrast to the tension and muscularity of the body is formed by the hands. The two hands are modeled with equal care.

The figure wears a short pleated kilt, as we can clearly see at both sides, where the pleats are indicated by fluting, but at the front section including the belt of, its buckle and the lap, they were all treated as a smooth flat surface.

The legs are not extremely massive as the usual Ramesside legs; they show the same combination of broad generalizing treatment and attention to specific anatomical details: the kneecaps are large smooth convex surfaces without any indication of the bone structure, but the bulge of flesh at the inner fold of each knee, is carefully modeled, to the point of slight exaggeration. On the front right side of the throne, there is a damaged figure of queen Nefertari by the king's right leg.

The statue is provided with a narrower back pillar, ending with the form of an obelisk and inscribed mainly with two vertical columns of inscriptions. The four faces of the throne are inscribed with texts and reliefs.

In fact, this statue is considered one of the main sculptures, or one can say the most important statue which expresses about the ideal art school of Ramesses II. The facial features of this statue reflect the strength of this pharaoh and the artistic progress during his reign. It can be taken as a model for studying the purely and private artistic school concerning the colossal statues of Ramesses II.



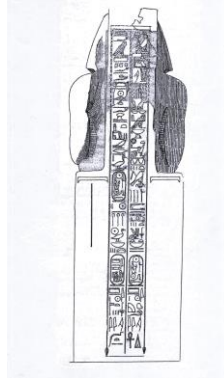




(Photos by the author)



(After Malek, 2003, p.235)



(After Habachi, 1969, Pl.X [a])

Bibliography:

- Freed, 1987, p.52.
- Habachi, 1969, p.18, PL.X[a].
- Malek, 2003, p.235.
- PM, II, p.313.
- Wegner J. & Wegner H.J, 2015 , p.225, fig.8.59.

Cat.no. (81)

Colossal seated statue of Ramesses II

Present location: Luxor Temple, on the front of the first pylon.

Provenance: Luxor Temple

Material :Black granite

State of preservation: Many pieces of this statue were found nearby and have been put back in their original places; the statue was partially restored with modern parts.

Dimension: H. about 14 m.

Description:

This seated colossal statue is one of two seated statues flank the entrance pylon of Luxor Temple. The easternmost, which is better preserved (pictured here), represents Ramesses II, sits on a throne with a low back rest and a high back pillar. He places both hands on his thighs; the palms are flat and inwards. The king wears the royal *nemes* headdress topped by the double crown of Upper and Lower Egypt. The uraeus (head now lost) surmounts his brow. The body of the cobra is represented in high relief with the full details; it forms two symmetrical loops flanking the (lost) hood.

The pharaoh's face is more triangular, with chubby cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone which follow the curve of the eyes. The prominent almond eyes with softer inner canthi are placed horizontally, and they are gazing slightly downward. His nose is relatively wide and straight, it was modelled with all human details, especially nostril, apex, root, nasal bridge and finally the nasofacial angle. The mouth is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting, with two little hollows mark the corners of the mouth; these two corners are often drawn upwards in a faint smile. The ears of the statues are large and pierced. The round chin and the large neck of the king bear remains of the royal beard and it seems that it was a tapering beard.

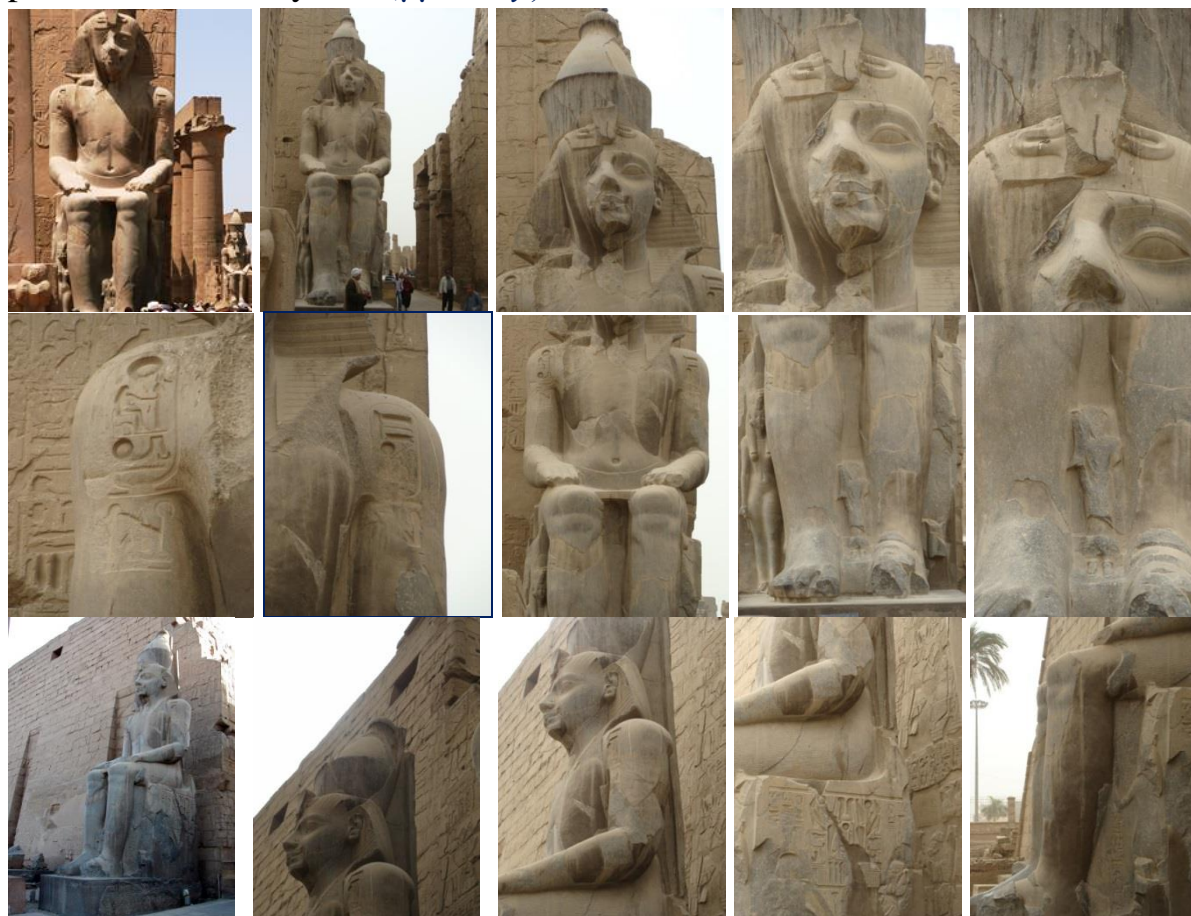
The torso of Ramesses II shows a schematic sculpture: the arms, although well carved, are more vertical; the shoulders are broad, and engraved with the cartouches of the pharaoh; the muscles of the forearms (brachio-radialis) are generally shallow and the wrist is cylindrical. The process of carving the fingers is remarkable and it seems that the sculptor get rid of the effects of Amarna Art School. A curious contrast to the tension and muscularity of the body is formed by the hands. The two hands are modeled with equal care.

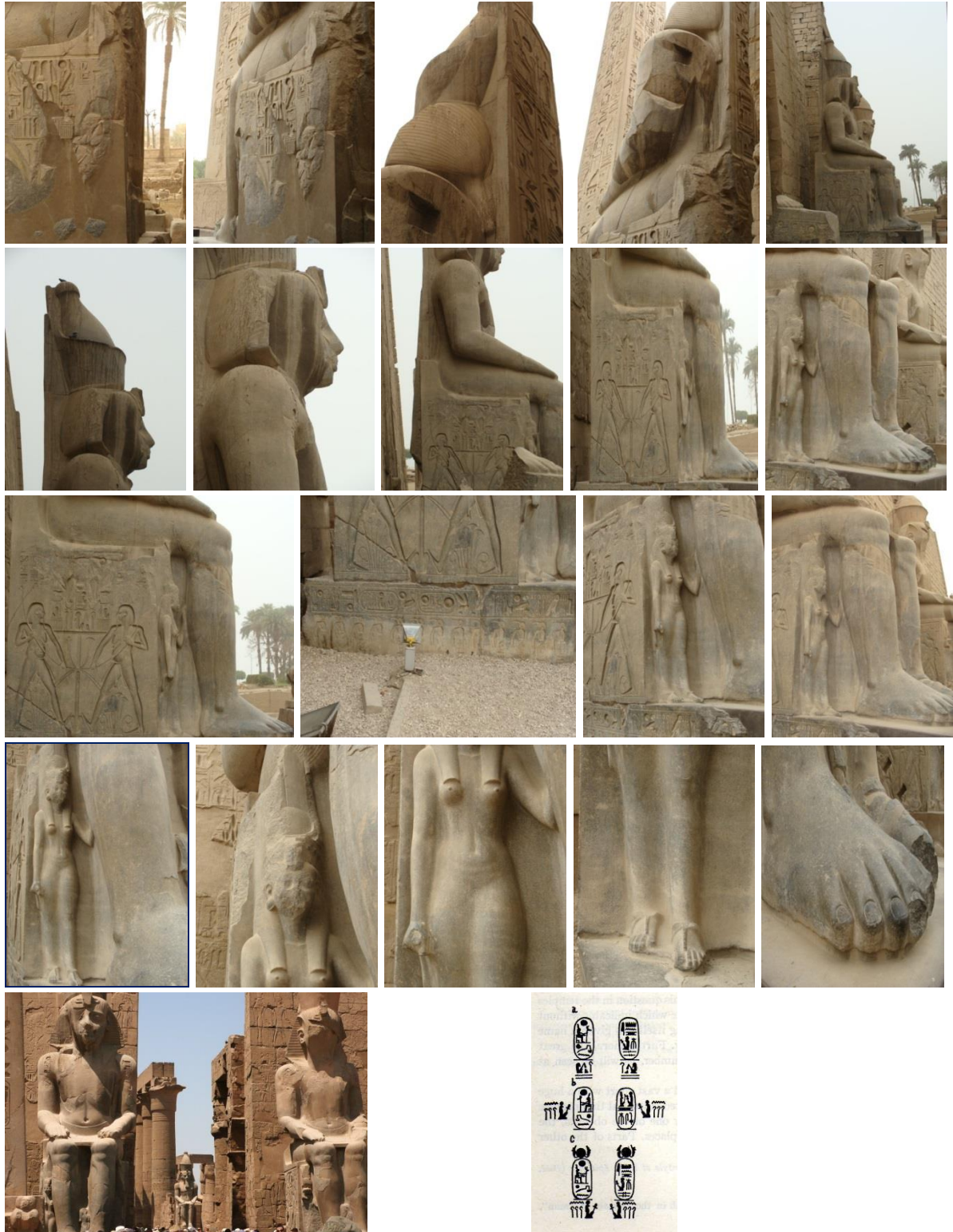
The pharaoh wears a short pleated kilt, as we can clearly see at both sides, where the pleats are indicated by fluting, but at the front section including the belt of, its buckle and the lap, they were all treated as a smooth flat surface.

The legs are not extremely massive as the usual Ramesside legs; they show the same combination of broad generalizing treatment and attention to specific anatomical details: the kneecaps are large smooth convex surfaces without any indication of the bone structure, but the bulge of flesh at the inner fold of each knee, is carefully modeled, to the point of slight exaggeration. On the front side of the throne, there are two statuettes of the queen Nefertari by the right leg and of a princess by left leg of the king.

The back pillar of the statue is in the shape of the obelisk (or is in a shape of a round-topped stela), its tip ends just below the top of the crown.

According to Habachi, this statue had a name like the statues of the divinized king at Abu Simbel. As we seen on the right shoulder, the name reads (*Wsr M3^ct R^c-stp n R^c) ḥk3 T3wy*, while on the left shoulder we have (*R^c mss mrj Jmn*) ḥk3 T3wy. The inscriptions on the western side of the throne, as well as on the back pillar, shows clearly that (*ḥk3 T3wy*) is the name of the statue.





(Photos by the author)

(After Habachi , 1969 , fig.12[a])

Bibliography:

- Habachi, 1969, p.18, fig.12 [a], PL.VIII[a].
- Laboury, 2008, p.195.
- PM, II, p.304 [7].

Cat.no. (82)

Colossal seated statue of Ramesses II

Present location: Luxor Temple, in front of the first pylon.

Provenance: Luxor Temple.

Material: Black granite

State of preservation: Many pieces of this statue were found nearby and have been put back in their original places; the statue was partially restored with modern parts. Unfortunately, all facial features are lost.

Dimensions: H. about 14 m.

Description:

This seated colossal statue is one of two seated statues flank the entrance pylon of Luxor Temple. The westernmost, is less preserved (pictured here), represents Ramesses II sits on a throne with a low back rest and a high back pillar. He places both hands on his thighs; the palms are flat and inwards. The king wears the royal *nemes* headdress topped by the double crown of Upper and Lower Egypt. The uraeus (head now lost) surmounts his brow. The body of the cobra is represented in high relief with the full details; it forms two symmetrical loops flanking the (lost) hood.

As mentioned above due to the great damage accrued on the king's face, the iconography of the facial features will not be done. The ears of the statues are large and pierced.

The torso of Ramesses II shows a schematic sculpture: the arms, although well carved, are more vertical; the shoulders are broad, and engraved with the cartouches of the pharaoh; the muscles of the forearms (brachio-radialis) are generally shallow and the wrist is cylindrical. The process of carving the fingers is remarkable and it seems that the sculptor get rid of the effects of Amarna Art School. A curious contrast to the tension and muscularity of the body is formed by the hands. The two hands are modeled with equal care.

The pharaoh wears a short pleated kilt, as we can clearly see at both sides, where the pleats are indicated by fluting, but at the front section including the belt of, its buckle and the lap, they were all treated as a smooth flat surface.

The legs are not extremely massive as the usual Ramesside legs; they show the same combination of broad generalizing treatment and attention to specific anatomical details: the kneecaps are large smooth convex surfaces without any indication of the bone structure, but the bulge of flesh at the inner fold of each knee, is carefully modeled, to the point of slight exaggeration. On the front side of

the throne, there are three statuettes, the first one is located by the right leg, the second statuette exists by left leg and the last one is standing between the king's legs. The back pillar of the statue is in the shape of the obelisk (or is in a shape of a round-topped stela), its tip ends just below the top of the crown.



(Photos by the author)

Bibliography:

- Daressy, 1894, pp.49-50.
- Habachi, 1969, pp.17-20.
- Laboury, 2008, p.195.
- PM, II, p.304, Pl. XXVIII.

Cat.no. (83)

Colossal seated statue of Ramesses II

(Usurped by Merenptah)

Present location: Luxor Temple, First Court, on the eastern side of the entrance to the Processional Colonnade of Amenhotep III, (*in situ*).

Provenance: Luxor Temple.

Material: Black Granite.

State of preservation: Many pieces of this statue were found nearby and have been put back in their original places. The face and the left shoulder are broken off, likewise the fingertips, both feet, beard and top parts of the *nemes*.

Dimensions: H. about 12m.

Description:

The same details (style, material, size, and the same facial features as supposed) as in the statue (cat.no.79).

The inscriptions of the statue consist of Hours, throne and the birth names of the king, in addition to the other usual titles (*ntr nfr, nsw bjtj, nb t3.wj, s3 R^c, nb h^c.w*) and the life formulae (on the shoulders, between and beside the two legs, on the left and right base side, on the front side of the base, on the back pillar and finally on the two sides of the throne). The inscription clears the divine love between Ramesses II and Amun. Furthermore *Hapi* is mentioned as a prototype of the united (combiner) of both lands on the throne sides; and on the front side of the base representations and a text dedicated to *Inmutef*.

Inscription of the original owner (*Ramesses II*)

On the left shoulder

(*R^c-msj-sw-mrj-[Jmn]*) *mrj [J]mn*

On the right shoulder

(*Wsr-M3^ct-R^c-stp-n-R^c*) *mrj Jmn*

-sm3.n (.j) n nb šm^c mhw



(Photos by the author)

Bibliography:

- Brand, 1997, pp.101-114.
- Habachi, 1969 ,pp.17-20.
- Magen, 2011, pp.584-591.
- PM, II, Pl. XXVIII.
- PM, II, p.313.
- Sourouzian, 1989, p.158, Nr.96 [f].

Cat.no. (84)

Headless squatting (kneeling) statue of Ramesses II

Present location: Luxor Museum, No. J. 827.

Permanent [display] Luxor Museum, Luxor Cachette

Provenance: Luxor Temple, Court of Amenhotep III, Luxor Statue Cachette, excavated by M. El- Saghir in 1989.

Material: Calcite -Alabaster.

State of preservation: The head, the right forearm and the top of the altar are missing.

Dimensions: H. 77cm, W. of Shoulders 37cm, Base H. 15, 5 cm, Base L. 50 cm, W. of the Base: 25 cm.

Description:

This high quality, headless, squatting statue represents Ramesses II kneeling bare feet on a high, narrow base. The king's arms hold a rectangular altar, which has been placed between the knees of the king. The wide, round hole on the top of the altar was used for libations ceremony in the daily worship, or to attach a statuette of god *Amun* who has been mentioned through the hieroglyphic text on the altar's facade.

The deep tap hole at the fracture site shows that the (non-extant) head of the statue had been broken off in antiquity and well secured with a pin on the torso. The statue is modeled with great attention to certain details of anatomy. The rounded pectoral muscles, with protruding breasts, are quite prominent; their projection is emphasized by the receding line of the lower torso. The rib cage is indicated only very lightly, as a slight rounding in the receding line of the torso and the abdomen. The same muscularity is evident in the shoulders and arms; the shoulders appear with their broadness curves into the building muscles of the upper arm. The anatomic details of the left forearm show how the muscle is tensed below the elbow, creating an accurate right angle. A curious contrast to the tension and muscularity of the body is formed by the hands, particularly the left one. The nails being clearly shown and the cuticles subtly indicated, but they are flat and lifeless, without any hint of bones, tendons, or joints.

The impression is one, not only of muscularity, but of considerable tension, as if the figure had taken a deep breath and was holding it, pulling in his stomach at the same time.

Ramesses II wears a short pleated kilt, as we can clearly see at both sides, where the pleats are indicated by fluting; is held by a wide belt. But at the front the lap is treated as a smooth flat shelf.

The king's legs show the same combination of broad generalizing treatment and attention to specific anatomical details: the kneecaps are large smooth convex surfaces without any indication of the bone structure. The feet are fairly high-arched, and the toes are quite naturalistically splayed. But, like the fingers, they appear boneless and jointless, although the nails are painstakingly marked. They are, in fact, typical Egyptian feet.

The text with the blue colour on the front of the altar contains a dedication to Amun, the king of the gods; while in the middle of the text box, as well as, on the partly damaged back pillar of the statue, there are two cartouches of Ramesses II.

Finally, the pose of a figure kneeling and holding before it the emblem or image of a deity is one of the most ancient types of Egyptian statuary. Although kneeling figures exist from the earliest period on, the theophoric (god bearer) kneeling statue has its origins in the early Eighteenth Dynasty, when both Hatshepsut and her great official Senenmut had themselves portrayed in this fashion.



(Photo by Luxor Museum)



(After El- Saghir ,1992,figs.99-101)

Bibliography:

- El-Saghir, 1992, pp.45-46.

Cat.no. (85)

Head from a colossal statue of Ramesses II

Present location: Luxor Temple, in front of the first pylon.

Provenance: Luxor Temple

Material: Black granite.

State of preservation: Only the head is preserved. The hood of the cobra is missing; the lateral portion of the left wing of the *nemes* is broken off.

Dimension: H. 176 cm.

Description:

The illustrated head was part of a statue (no longer existing) formed one of pair of colossal seated figures of Ramesses II, set up in front of the First Pylon. The king wears the striped *nemes* headdress and the *uraeus* is on the forehead. The body of the cobra (now missing) is represented in high relief with the full details (I supposed that according to other similar examples); it forms two symmetrical loops flanking the hood.

The pharaoh's face appears triangular, with chubby cheeks. The eyebrows are depicted in very flat relief, forming two symmetrical arches on the protruding brow-bone. The prominent almond eyes with softer inner canthi are placed horizontally, and they are gazing slightly downward. His nose is relatively wide and straight, it was modelled with all human details, especially nostril, apex, root, nasal bridge and finally the nasofacial angle. The mouth is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting, with two little hollows mark the corners of the mouth; these two corners are often drawn upwards in a faint smile. The ears of the statues are large and pierced. The tapering beard is attached to the rounded chin and it is widening gradually down on the direction of the chest.





(Photos by the author)

Bibliography:

- Abdul-Qader, 1968, p.257, Pls. XLVII- LI.
- Kamil, 1976 ,pp.26-35.
- Laboury, 2008, Pl. XXX.
- Wegner J. & Wegner H.J, 2015, p.225, fig.8.59.

Cat.no. (86)

Polychromed face of colossal statue of Ramesses II

Present location: Cairo Museum, No.CG 558

Provenance: Luxor Temple.

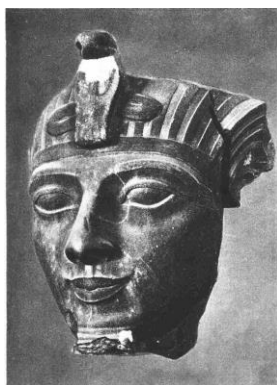
Material: Grey granite, painted with red and yellow colors. The uraeus, the *nemes* stripes, the headband and beard were painted in yellow, while the lips and Canthus were painted with red colour.

State of preservation: Fragmentary (Only the face, with parts of the right ear and the beard, are preserved), the backward part of the head is broken off. A big part of the *nemes* and the beard are missing.

Dimensions: H. 120 cm.

Description:

The king wears the striped *nemes* headdress; the uraeus has been scheduled and colored with head. The pharaoh's face is triangular, with protruding cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone. The prominent almond eyes are placed horizontally, they are gazing slightly downward. His nose is wide and straight. The mouth is articulated by well-defined edges and it is slightly slanting.



(After Borchardt, 1925, p.75, Pl.94 [3])

Bibliography:

- Borchardt, 1925, p.75, Pl.94, 3.
- Vandier, 1958, p.619.

Cat.no. (87)

Osiride statue of Amenhotep III, usurped by Ramesses II

Present location: Luxor Museum, No. J. 38

Provenance: Luxor Temple, eastern part. The upper part was found in 1900 while the lower part was discovered in 1932.

Note: Provenance is unknown according to the official records of Luxor Museum.

Material: Rose granite.

State of preservation: Some parts of the beard, the ball of the *White Crown* and a small part of the left elbow are missing. Many parts of the statue are restored.

Dimensions: H.295 cm

Description:

The statue represents the king as god Osiris. He wears the white crown with the uraeus attached on the front of it. The king's hands are crossed right over left on his chest, holding a set of 4 scepters (*ḥk3 -nhḥ3 -w3s- ʿnh*) which identify Osiris. The figure appears with a mummified shroud; all parts of the body are hidden with the exception of the head and hands. The facial features are not characteristic of Ramesses II, but for sure they belong to king Amenhotep III. Ramesses II engraved his full names, while there are not any traces of the original inscriptions of Amenhotep III.

The shroud is undoubtedly a ceremonial in connection with the “the one who is becoming”, namely, it represents god *Osiris* who presides over the lower world, is commonly figured, but it is also that of *Ptah*, *Khonsu* and certain forms of *Amun*. Wrapped in a shroud, all parts of the body are hidden with the exception of the head and hands; the king is therefore presented in a manner identical to these deities, while being undeniably more porch by the attitude of the god *Osiris*. Many osiride colossal statues, at least prior to the reign of Amenhotep III, are covered with this shroud.

A vertical column of inscriptions starts from below the crossed arms to feet
*Ḥr k3 nḥt Mrj-M3ʿ.t nsw bjtj nb t3.wj (Wsr-M3ʿ.t -Rʿ-stp -n-Rʿ) s3 Rʿ nb ḥʿ.w (Rʿ-
msj-sw [mrj]-Jmn)*

From the inscriptions of Amenhotep III no traces have been preserved, so that one can assume a relabelling by Ramesses II. Since the statue was installed in accordance Pharaonic times in contemporary architecture, namely Luxor but is saved as a location, as indications of origin doubtful.



Bibliography:

- Carter, 1900, pp.191-192.
- Habachi, 1951, pp.447-467, fig.1 [F].
- Leblanc, 1980, pp.73-74, fig.1 [A.7].
- Magen, 2011, pp.533-534.
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Cat.no. (88)

Colossal striding statue of Amenhotep II, usurped by Ramesses II and Merenptah.

Present location: British Museum, No. AES 61

Provenance: From Karnak Temple, but exact place unknown

Material: Red granite

State of preservation: Lower part including legs from the knees downward, the left arm and the forearm are missing. The beard is broken off.

Dimensions: H. 263 cm.

Description:

A colossal statue represents a striding king. He wears the *white crown* on his head and an artificial beard which has been broken off. On the breast immediately under the beard the name and prenomen of Merenptah are cut. The name and prenomen of Ramesses II are inscribed on the shoulders. The cartouches of Merenptah on the breast are deeply cut, but are clumsily executed, while the cartouches of Ramesses II are less deeply cut, but are more neatly executed. The position of the arms and hands, which is far from common, strongly recalls similar royal figures of the 12 Dynasty.

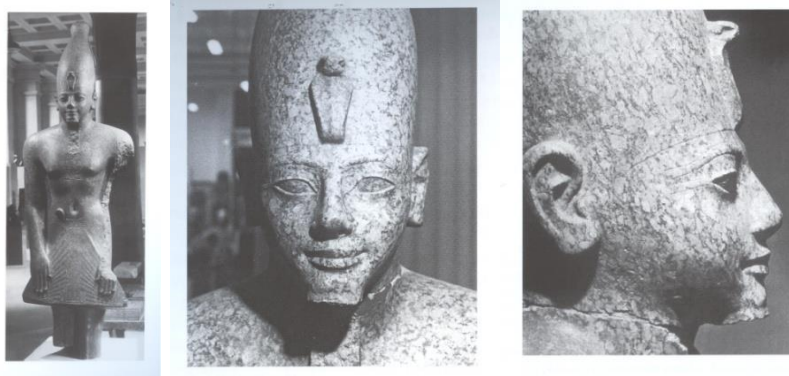
He wears the fluted triangular tunic (*šndyt*), having a fringe in front with a kind of lappet with two *uraei*. The tunic is held by a belt which is decorated with zigzag lines. On the belt *Ramesses meryamun*, apparently the name of Ramesses II is inscribed, which replaced another royal name previously erased.

The king advances his left leg and places both hands on the frontal part of the *Sndyt*, his palms are flat and inward. On the outer side of the left leg, part of the names and titles of a monarch was inscribed. The name of the monarch is unfortunately lost; it was purposely chiseled out, and was probably that of a predecessor of Ramesses II. It is worth mentioning that the statue has a slight, but perceptible, thrust forward of the shoulders, neck and chin.

The *šndyt* is an exact copy of the same typical 12 dynasty models, except for the zigzag found on the belt.

If there were no head, neck and no inscriptions, this figure would be merely a large version of some well-known 12 Dynasty statues.

Therefore the statue, though inscribed with Ramesses II names, cannot be unconditionally attributed to this king, not only because the king's face is represented here in a different way than in other statues of Ramesses II, but also on account of other iconographical and stylistic features which have been pointed above; and these seem to point rather to the reign of Amenhotep II.



(Photo by the British Museum)

(After Vandersleyen, 2012, pp.216-217)

Bibliography:

- British Museum, 1909, p.160.
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- Kassem ,2015, pp.59-66, fig. 1 [a &b].
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- Nicholson & Shaw, 2000, p. 36.
- PM, II², p.288
- Smith, 1939, pp.145-147, Pl. XVII.
- Sourouzian, 1989, pp.152-153, [Nr.88].
- Vandersleyen, 2012, pp.216-217.
- Vandier, 1958, p.396, 410,413-414, 616.Pl.CXXVIII [1].

Cat.no. (89)

Colossal striding statue from the 18th Dynasty, usurped by Ramesses II

Present location: Temple of Amun-Rê, in front of the 2nd Pylon (*in situ*), southern statue.

Provenance: Karnak Temple

Material: Rose granite; there are traces of a red paint, particularly on the back pillar, probably because of its rough unpolished faces.

State of preservation: The face and the sides of the statue including the shoulders are damaged; both arms are broken off; the head and back of the left shoulder were reattached; the base was partially restored with modern parts. There are holes on the outer side of the left foot, pedestal and base.

Dimension: H.8.5 m; the base (H. 1.00 m, L. 3.57 m, W. 1.92 m); pedestal (H. ., 47 m, L. 3.99 m, W. 2.41 m).

Description:

This reused statue is one of a pair colossal statues erected in front of the vestibule of the Second Pylon in the temple of Amun-Re. The statue represents the sovereign standing; it is oriented north and turned towards the axial passage of the pylon.

The king is represented standing, his arms along the body, the left leg forward. The objects which the sovereign gripped in his fists are lost.

The king wears the double crown with an uraeus (now broken off) in the front. The face is a half-oval, only the left half is preserved; it is very close to the features of the Thoutmoside Period. The left eyebrow is prolonged by a band of make-up carved slightly backward. The shape of the eye is hieroglyphic. The inferior corner, which is not descended, is located in the horizontal extension of the eye; the outer corner, which is significantly raised, is prolonged by a band of make-up parallel with the eyebrow. The nose is lost as well as the mouth (only remains of the of left end) , the corner of the lips which are parallel and equal in length, is not raised as known in the sculptures of Ramesses II. The ears are relatively small but made in very high relief, with great precision details. The massive lobes of the ears are not pierced, and this indication is incompatible with the treatment of the ears of Ramesses II. The neck is short and free of wrinkles, unlike most developed neck of Ramesses II, which is usually marked by two incised lines.

Under the chin is attached a corrugated beard whose base was once resized for restoration, as there are still remains of the rectangular mortise. A broad collar is carved in relief around the neck of the statue. It consists of five rows of carved vertical beads, arranged between six strips and edged with a row of free pendants

carved in relief. On the king's chest, just below the collar, a rectangular pectoral containing the coronation name of Ramesses II was engraved.

On the well-shaped belly, the circular hole which marking the navel is practice at the bottom of an elongated depression in the shape of a drop of water, which enhances favorably the modelling of the belly. This nuanced treatment occurs on the statues of Tuthmosis III at Karnak.

The ruler wears the *šndyt* kilt, held by a wide belt decorated with 12 broken lines distributed symmetrically. An oval buckle of deeper engraving was added to this decoration. Inside this buckle was engraved in surcharge the birth name of Ramesses II. However, in the left part of the buckle, the signs of a previous (original) inscription still remain where they can reconstruct epithet « Beloved of Amun », arranged in a column next to the caption of the original king. The front section is decorated with a representation of a dagger slips out under the belt, the remains of the blade still visible on the surface; unfortunately the pommel is lost. The tip of the dagger, or rather the slider where the blade was engaged, is now broken; however the primer, which is still visible, clearly shows that the tip was swollen and rounded and not in the diamond shape.

The anatomy of the legs is quite elaborate. The knees are broadly clear under the kilt which is still relatively short and stops well above the knee, contrary to the Ramesside kilt which is much longer. The knees of the southern colossus are marked by a groove on the internal side of the leg and a projection on the outer side.

The figure is standing on a rectangular adjoining base, and the whole is set on a sandstone pedestal. The faces of the pedestal and the back pillar, yet better preserved, and they are particularly rough.

On the left side of the statue there is a partly preserved representation of a female figure was carved secondarily in sunken relief. This figure represents a standing queen, her right hand raised towards the king; she wears a headdress with two tall feathers, a long dress and sandals. In front of this figure there is a column of inscriptions identifies her as “the king's daughter, the royal wife Binetanat, who is given life forever”.

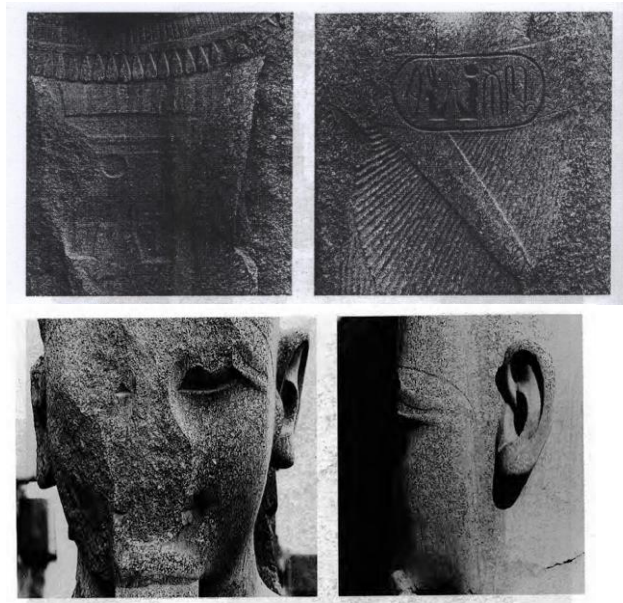
On the inner face of the left leg junction (plinth) that connects the two legs of the statue, a damaged figure, carved in sunken relief, represents a standing ruler, his left hand bent on his chest and holding the (*hk3*) sceptre. He wears a short kilt, a *nemes* headdress and a tapered beard. It's probably a representation of king *Seti II*, whose name is kept near a similar figure engraved on the plinth of the Northern Colossus.

The back pillar of the statue is in the shape of the obelisk, its tip ends just below the top of the crown. Its faces are roughly polished and the fruit of the back side presents a significant deviation in its upper half. On the lateral sides, the pillar is free of rims and has sharp edges, except the "pyramidion" which forms a slab behind the head of the statue. The back pillar was inscribed with the names of Ramesses II in two hieroglyphs columns oriented to the right (east).

By systematically comparing each element which has been preserved, and corresponding it with the Thoutmoside statuary on one hand, and that of Ramesses II on the other hand, it becomes clear that this colossus was usurped from the XVIII^e dynasty as shown above. According to Sourouzian, this colossal statue was surely reused and re-inscribed by Ramesses II, *in situ* or after a transfer it in front of the façade of the Second Pylon.



(Photos by the author)



(After Sourouzian, 1995, pp.505-529)

Bibliography:

- Adam & El- Shaboury, 1959, pp.36-52.
- Barguet, 1962, pp.51-52
- Hammad, 1958, p.133.
- KRI, II, pp.554-555[217A]
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- Legrain, 1929, pp.139-140, fig. 91
- Magen, 2011, pp.520-525.
- Manouvrier, 1996, part I, p.239.
- Michłowski, 1982, p.20 ,Pls.10,15.
- PM, II², pp.37[134] , pp.37-38[136].
- Sourouzian, 1988, pp.229-254, PL.70
- Sourouzian, 1991b, pp.55.74.
- Sourouzian, 1995, pp.505-529.

Cat.no. (90)

Headless striding statuette of Ramesses II

Present location: Cairo Museum, JE 45028, TR 9.11.24.2, SR 4/ 13746.

Permanent: [display] EMC - R15 - W6 - Vit-AA - Level-1 – e

Provenance: The lower part was found in the Court of the Cachette, Karnak Temple, by G. Legrain in 1904 and the bust was discovered in Tanis by Mariette.

Material: Grey schist.

State of preservation: Many parts of the statue including (the top of the head and face, right shoulder and arm with the end of the insignia, left arm and the left foot) are all missing. The statue was reassembled by Sourouzian.

Dimensions: H.78 cm.

Description:

This sculpture represents Ramesses II striding; advanced left leg, left arm dangling (now lost), while his right hand brought back on his chest and holding the crook *ḥk3* (only the handle is preserved).

The king wears the *nemes* headdress (only remains of the wings are still preserved). The pharaoh's neck is adorned with a collar consists of ten rows of vertical incised pearl beads.

The figure is wrapped in a very ample and finely pleated garment, consisting of a tunic which is a tight skirt with triangular apron, tied under the bust, with a pleated belt. The top of the torso is covered with a wide pleated cloth, cleverly draped, it forms flared sleeves on his arms (supposed). The waist is slender, with a slightly bulging belly. The buckle of the belt is incised with coronation name of Ramesses II (*Wsr M3ʿt Rʿ stp n Rʿ*). The frontal section of the tunic is decorated perfectly with many elements; the most important element is a vertical column of hieroglyphic text belongs to Ramesses II. The king wears sandals with pointed and decorated soles on his feet.

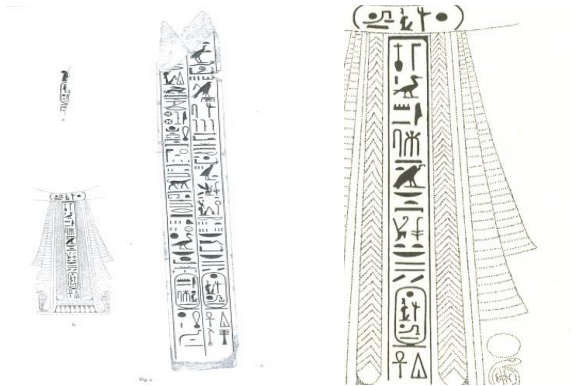
This statuette shows the typical style of Ramesses II, holding the unique insignia (*ḥk3*). The modeling of the body is developed and shines elegantly under the dress.



(Cairo Museum, photo by Susanna Thomas)



(After Sourouzian, 1998, Pl.45)



(After Sourouzian, 1998, fig. 5 a, b, c)

Bibliography:

- Legrain, 1909, pp.4-6, Pl.2.
- Maspero, 1915, p. 193, [756].
- PM, II, p.141.
- Sourouzian, 1998, p.287, Pl.45, fig. 5[a, b, c].
- Sourouzian, 2000, p.407.
- Vandier, 1958, p.625.

Cat. no. (91)

*Colossal striding statue from (Middle Kingdom or 18th Dynasty),
usurped by Ramesses II*

Present location: Turin Museum, No. 1381

Provenance: Karnak, Mut Temple.

Material: Red granite

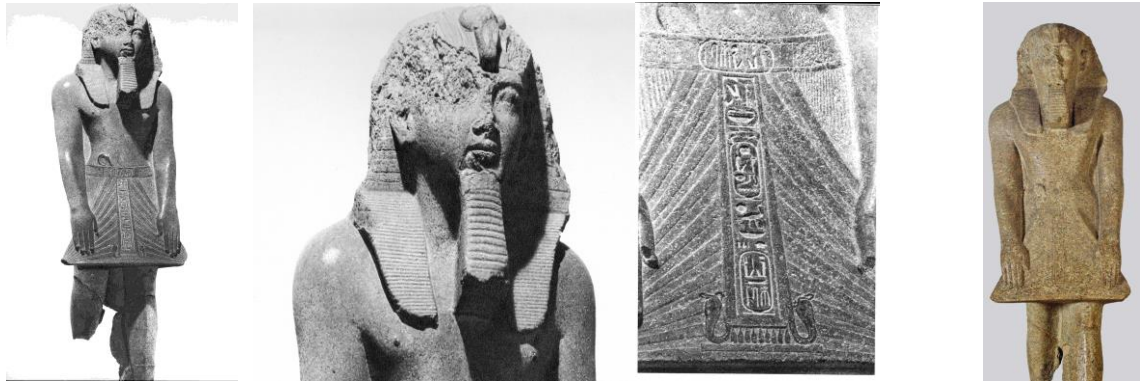
State of preservation: Lower right leg and left foot are lost. The right eye, the left upper part of the head and the wings of the *nemes* are so much eroded.

Dimensions: H. 242 cm

Description:

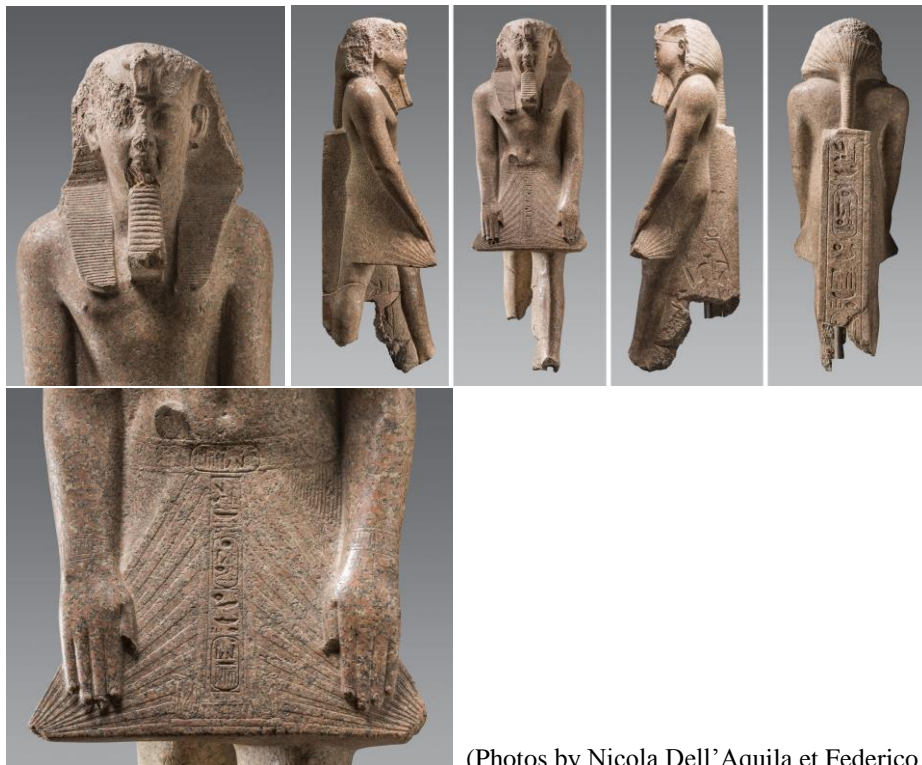
A colossal striding statue of a king from (Middle Kingdom or 18th Dynasty) usurped by Ramesses II. The pharaoh is shown wearing the *nemes* headdress with the uraeus decorating his forehead. The king's face is almost round, with the chubby cheeks. The long ceremonial beard is attached to the round chin. He wears a short kilt with triangular panel at the front. The middle part of its frontal face is decorated with a vertical column of inscriptions belong to Ramesses II, ends with two uraei. The buckle of the kilt is also incised with a cartouche of Ramesses II. The *šndyt* is an exact copy of the same typical 12 dynasty models.

The facial features of this statue are rather like those of Tutankhamun or another king of Late 18th Dynasty. In spite of the fact that the rest of the body (style and features) reminds one of the Middle Kingdom statues, maybe this case shows some kind of a double usurpation (Middle Kingdom–18th Dynasty – Ramesses II). According to the recent studies of *S. Connor* this statue, perhaps with a twin to which could belong the head of Munich (Munich ÄS 5900) seems to be able to be associated with the series of colossal statues in granite in prayer position erected at Karnak by Thutmosis III and Amenhotep II; and the two statues are probably closer to Amenhotep II, rather than Thutmose III, because of the width of the face and, for the Turin colossus, because of its firm musculature and particularly developed shoulders.



(Photos after Scamuzzi, 1966, Pl. LXII)

(Photo after Hofmann, 2016, p.78)



(Photos by Nicola Dell'Aquila et Federico Taverni/Museo Egizio)

<https://rivista.museoegizio.it/article/le-torse-de-ramses-le-pied-de-merenptah-et-le-nez-damenhotep-observations-sur-quelques-statues-royales-des-collections-turinoises-cat-1381-1382-et-3148>.

Bibliography:

- Barbotin, 2007a, pp.116-118.
- Connor, 2017a, pp.2-10, figs.1-9.
- Donadoni, 1989, pp.29-30, Nr.6.
- Hofmann, 2016, p.78.
- Magen, 2011, pp.494-495.
- PM, VIII¹, p.66 (as from unknown provenance).
- Scamuzzi, 1966, Pl. LXII.
- Vandier, 1958, p.610.

Cat.no. (92)
Seated statue of Ramesses II

Present location: Turin Museum—No. 1380. (4563).

Provenance: Karnak Temple – eastern part

Material: Black granite or (Granodiorite)

State of preservation: Complete

Dimensions: H.194 cm

Description:

This sculpture is world renowned as the Turin masterpiece portrait of king Ramesses II. This statue is slightly over life - size and shows the king seated. He wears the blue crown, which was preferred for less ceremonial occasions to the older and more traditional white and red crown. The royal cobra is coiled on the front of the crown.

Had the Amarna Period not intervened, we would expect the king to be barefoot and wearing a kilt that allowed free movement, as on the battlefield. It is also the Amarna artistic innovation that made it possible for the face to be more realistically modelled, with real sockets and lids for the eyes. The nose is extremely large, the mouth is proportionally small and the chin is even recessive, all which are unusual until this point.

The king is dressed in a contemporary long, pleated garment with short sleeves and a wide front panel; on his feet he wears sandals. His left hand, clenched in a fist, rests on his left knee, while in his right hand he holds the *ḥk3* – the crook, a scepter which was the symbol of royal authority. His favorite wife *Nefertari* is shown in a much smaller scale standing by his left leg, while his son *Amenhirkhopshef*, stands by his right leg. The nine bows, representing the enemy foreign tribes, are symbolically incised under the king's feet and two prisoners, an Asiatic and a Nubian are also depicted on the base, underscoring the king's absolute supremacy over Egypt and its possessions.

The king's face does not have the lean, delicate features and gentle smile, but instead the fleshy cheeks and prominent curved nose of his father *Seti I*. This discrepancy has led to extensive discussion. Is this a kind of family likeness? Or is it an image of Ramesses II which, for one of many possible reasons, does not conform to the standard facial type? Or a sculpture which was originally intended to show *Seti I*?

So, the original subject of the statue is still a matter of argument.



(Photos after Scamuzzi, 1966, Pl. VII)

(After Institut du monde arabe, 2004, p.169)

Bibliography:

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- Malek, 2003, p.225
- Petrie, 1909a, p.44.
- PM, II, p.214.
- Scamuzzi, 1966, Pl. VII.
- Vandier, 1958, p.644, Pl. CXXVI [1, 3].
- Wegner J. & Wegner H.J, 2015 , p.225, fig.8.59.
- Wildung ,2016 , pp.68-72, fig.4.

Cat.no. (93)

Fragmentary seated statue of Ramesses II

Present location: Cairo Museum, No.CG 42140, JE 36652, SR 4/13808, K.26, GEM 5987.

Provenance :Karnak Cachette, January 1904.

Material: Schist


State of preservation: The statue was found in several pieces and did not completely adjusted. The head is missing as well as the upper left side of the body. There are many cracks and great damage in the arms, legs, feet and in the seat.


Dimensions: H. 67 cm.

Description:

The statue illustrated represents Ramesses II sitting on a seat (throne), holding (*ḥk3*) scepter in his right hand brought on the right breast and a (*ʿnh*) scepter in the left hand resting on the left thigh.

The body is wrapped in a very ample and finely pleated garment, consisting of a tunic over which is a tight skirt with triangular apron held at the waist by a wide belt. The top of the torso is covered with a wide pleated cloth, cleverly draped, it forms flared sleeves on his arms.

It seems that the head was covered with a *klaft* () headdress and the neck was adorned with a large collar. The right wrist was decorated with a bracelet. The king puts on two sandals on his feet, treading the nine bows.

This statue appears to have been the model of the famous statue of Turin (*cat.no.92*). Both style and technique are identical and the two representations of Ramesses II are draped likewise. Changes to the model would be as follows: in Turin Museum the statue of Ramesses II wears the blue crown instead of the () *klaft* headdress ; also he holds the (folded handkerchief) instead of the (*ʿnh*) sign in his left hand; small statute of *Nefertari* is shown by the left leg of the king, while her representation in low - relief is shown on the right side of our model; the statuette of *Amenhirkhopshef* that was located by the right leg of the king was replaced by the image of prince *Usermare* engraved in bas-relief on the left side of the seat.

The entire statue was built in a base by means of a tenon in bevel; unfortunately this base has not been found.



(Cairo Museum, photos by Ahmed_Mohamed_Elhami _Aly)

(After Legrain, 1909, pp.4-6, Pl.2)

Bibliography:

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- Legrain, 1909, pp.4-6, Pl.2.
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- Vandier, 1958, p.625.

Cat.no. (94)

Fragmentary seated statue of Ramesses II

With a relief representation of kneeling captives on base

Present location: Cairo Museum, No. CG 552

Provenance: From Karnak Temple, but exact place unknown

Material: Sandstone, only traces of colors (yellow, blue and red).

State of preservation: The Face, part of the headdress, tips of the crowns, forearms, right thigh, lower parts of the legs, the toes and front part of the footboard are missing; the rest of the statue was assembled several times.

Dimensions: H. 161 cm.

Description

The statue represents Ramesses II sitting on a throne with a high back pillar. He places both hands on his thighs; the palms are flat and inwards. He wears the double crown above the *nemes* headdress which is characterized with striped top part and pleated chest flaps and the uraeus is on the forehead. The royal corrugated beard is widening gradually down on the direction of the pectoral necklace. Due to the surface flaking or damage, it is difficult to identify the facial features of the statue.

The pharaoh wears a short pleated skirt with wide and decorated belt, and the middle frontal part of the skirt is decorated with uraei and three bands on each side. Less detailed lion's tail can be seen between the lower part of the king's legs. The lower parts of the right and left faces of the throne are decorated with the plants of Upper and Lower Egypt (*sm3 t3wy*).

There are representations of kneeling prisoners (Nubians and Northern People), in chains at the sides of the footboard in sunken relief.



(After Borchardt, 1925, pp.98-99, PL.92)

Bibliography:

-Borchardt, 1925, pp.98-99, PL.92

-PM, II, p.282; Vandier, 1958, p.619.

Cat.no. (95)

Fragmentary seated statue of Ramesses II

Present location: Cairo Museum, No. JE 41206, SR 4/ 12040.

Permanent: [display] EMC - Garden-East - Center – e.

Provenance: Karnak Temple, the court between 3rd and 4th Pylons.

Material: Granodiorite.

State of preservation: The head with its dress, the neck with the upper part of the chest both arms, the right shoulder, the lateral parts of the thighs, some portions of the knees with the hands and the front section of the foot base including the toes are broken off.

Dimensions: H.160cm, W 55cm, D/L 107cm.

Description:

The statue represents Ramesses II sits on a throne with a low backrest and a simple ornament borders. He places both hands on his thighs (only remains of the fingers indicate that). The remains of the pigtail show that the king wore the *nemes* headdress, which is characterized with the short and striped lappets. The process of modeling the torso indicates that statue was sculpted with great attention to certain details of anatomy; especially with a schematic chest and broad shoulders. The impression is one, not only of muscularity, but of considerable tension, as if the figure had taken a deep breath and was holding it, pulling in his stomach at the same time.

The king wears a short pleated kilt, as we can clearly see at both sides, where the pleats are indicated by fluting, but the front lap was treated as a smooth flat shelf. The skirt is held by an unique belt which is decorated with new motifs consisting of good combination of lines and squares; its buckle has been re-inscribed badly with the name of Ramesses II (*which is difficult to identify*). A representation of lion's tail is executed between the king's legs.

The legs show the same combination of broad generalizing treatment and attention to specific anatomical details: the kneecaps are small smooth convex surfaces without any indication of the bone structure; two muscles are clearly shown on the lower leg, the *peroneus longus*, forming a ridge down its length, and the *gastrocnemius* or calf muscle.

The faces of the throne and the foot base were inscribed with the names of Ramesses II as well as the names of the Theban Triad.



(Cairo Museum , photos by Sameh Abdel Mohsen)

Bibliography:

- Barguet, 1962, p.92.
- PM, II, p.77.

Cat.no. (96)

Upper part of a seated statue of Amenhotep II usurped by Ramesses II

Present location: Kimbell Art Museum, Fort Worth, Texas, No. AP 1982.04

Provenance: South Karnak, Temple of Mut, second courtyard.

Material: Rose granite

State of preservation: The lower part of the figure, the left arm and the ball of the crown are missing. The lower part of the statue, which represents the king seated on a throne, is still (*in situ*) but it is badly damaged.

Dimensions: H. of the preserved fragment 103cm.

Description:

This regal figure of Amenhotep II shows him holding the traditional insignia of kingship against his chest, the sceptre in the form of a crook in his left hand and the flail in his right. He wears the Upper Egypt's distinctive crown, embellished by the uraeus.

The pharaoh's round face is characterized with fleshy and smoothly cheeks. The prominent almond eyes are placed horizontally, gazing slightly downward, as if looking at something near in front. The eyebrows were depicted in flat relief. The pharaoh's partly damaged nose is long and straight. The mouth is small and is curved in a characteristic faint smile. The details of the mouth, when observed at an acute angle from below the figure, reveal deep furrows running down from the ends of the mouth on either side of the chin. The well-formed lips are punctuated by deep shadows at the corners, emphasizing the almost disapproving tightness of the faint smile. The chin appears large and round. A broad collar consists of five rows of carved vertical beads, arranged between many strips and fringed by a row of drop-like pearls ornaments the king's chest.

His body is enveloped in the jubilee robe, worn by kings at festivals, particularly the *Sed*-festival, in which he was physically and spiritually rejuvenated. Since most pharaohs never reached their thirtieth year, however, some celebrated it prematurely, including Amenhotep II.

The sculpture was originally part of a larger figure seated on a throne, which was excavated in 1896 at the Temple of *Mut* at South Karnak. Fragments of the throne which are now lost bore inscriptions of Ramesses II. Ramesses usurped this and many other sculptures of his predecessors and converted them into images of himself. In this case the original eyebrows of Amenhotep II were erased and his eyes, nose, and mouth slightly reshaped to make them resemble those of Ramesses II.



[http://commons.wikimedia.org/wiki/
File:Egypt_Amenhotep_II_Kimbell](http://commons.wikimedia.org/wiki/File:Egypt_Amenhotep_II_Kimbell)) 18-10-2013

(after Sourouzian, 1991, p.56,fig.1,2)

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Cat.no. (97)

Prostrating statuette of Ramesses II

Present location: Cairo Museum – No. C G 42 142, JE 38585, SR 4/ 13588, K. 724, JE 37423-xxx, K. 297-xxx, GEM 5988.

Provenance : Karnak Temple Cachette, 7 May 1904.

Material: Greenish-grey schist

State of preservation: Complete, only the hood of the uraeus is broken off. The object which the king held in his hand is lost; maybe it was the sculptured representation of his name.

Dimensions: H. 27.5, B.W. 76 cm.

Description

This statuette was one of almost a thousand stone sculptures deposited in a 14 meter deep pit in front of the 7th pylon in the temple of Karnak (Karnak Cachette) during a house cleaning effort of the Early Ptolemaic Era.

A monolithic prostrating statuette of Ramesses II is extremely neat and very beautiful. The king is half lying on his knees, his left leg bent under the body, right leg extended backward , on a rectangular base and pushes in front of him an altar on which should be included the subject of the offering, now lost (two fixing mortise is still visible). This type of the royal statuette is attested from the 18th Dynasty .The king's arms are stretched forward to hold the base adjoining altar at the base of the sculpture and his hands are flat on the sides of the altar. The altar which the king fits tightly his hands around, is shaped slightly trapezoidal; it is surmounted by an Egyptian style cornice. The lines of the young and athletic body are expertly balanced: parallelism of the left arm and left thigh, lower part of the left leg in the alignment of the right leg. Between the body of the sovereign and the ground, the stone has not been hollowed out, probably to give more strength to the whole figure. The left leg is modelled on both sides of this stone reinforcement.

The pharaoh wears the *nemes* headdress with an uraeus in front, leaving the exposed ears (pierced lobes).

The king with a bare torso wears a short kilt, finely pleated; the belt is decorated with a geometric decoration (in opposite sawtooth). This costume of an archaic type was at the time of Ramesses II, gone out of fashion for more than a millennium and was only used for certain ceremonies. Let us add that the king is barefoot, it is an indication that he prostrates on a ritually pure soil.

His downcast eyes and reverent expression complement his prostrate stance.

Over the base which is covered with the incised leaves of *ished* tree, the figure of Ramesses II is prostrated and presents an altar-shaped box to a god. At the front side of the altar, food offerings can be noticed.

Here the name inscribed on the leaves is *Wsr M3't R*, *Ramesses II* coronation name. Probably this statue was either made at time of the coronation or later in commemoration of it. The text around the statue's base promises "his achievements are confirmed hundreds of thousands of time on the leaves of the sacred *persea (ished)* tree.

Legrain, describing it, mentioned that the form of the name is that used in the early part of Ramesses II's reign and that the king himself is, doubtless, very young.

The inscription on this statuette (as well as those on the others), the form of the name, the age of the king, and especially the *persea* branches bearing cartouches-all this would seem to indicate the event on the occasion of which these statuettes were made, namely, the coronation.



(Cairo Museum, Photos by Ahmed_Mohamed_Elhami_Aly)



(www.ifao.egnet/bases/cachette)



(After, Matthiew, 1930, fig. xi, 3)

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Cat.no. (98)

Crawling statuette of Ramesses II

Prostrating figurine of Ramesses II with three figures of Amun, Re-Harakhti and a child on a base.

Present location: Cairo Museum, No.CG 42144, JE 37423, SR 4/ 13641, K. 297.

Provenance: Karnak Temple, Cachette found in 7 May 1904.

Material: Schist - siltstone

State of preservation: The upper parts of the figure of the child and Ra are missing.

Dimensions: H.28, Le. 39 cm.

Description:

Ramesses II is shown prostrating himself in order to lay before a deity and pushing (presenting) a small tabernacle (naos) which is surmounted by three seated figures of Amun, a child and Ra. The frontal face of the naos is inscribed with the prenomen and nomen of Ramesses II (under the figure of the child), name of god Ra and the inscriptions of god Amun, and in front of these figures is the *mr*-sign. This forms the king's name as (*R^c ms sw mrj Jmn*).

The king wears the striped *nemes* and the *uraeus* emerges from his forehead. A plain belt secures a short kilt *shendyt* around his loins.

The base (plinth) of the figurine is inscribed with two rows of inscriptions beginning at the centre of the front edge and running right and left.



(Cairo Museum, photo by Sandro Vannini) (Legrain, 1909, Pl.VI) (After Institut du monde arabe, 2004, p.152, No.58)

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Cat.no. (99)

Fragmentary prostrating statuette of Ramesses II, offering a ram's head of Amun

Present location : Cairo Museum, No.CG 42143, JE 37427, K. 504, SR 8V/ 361

Provenance : Karnak Cachette, 1904.

Material : Limestone.

State of preservation: Fragmentary.

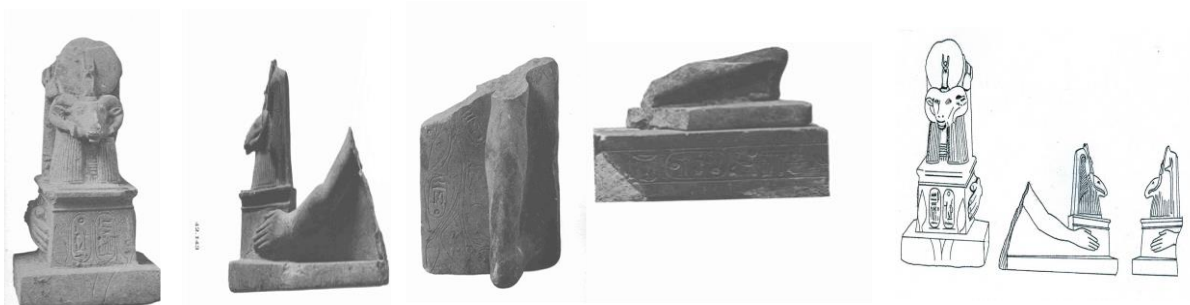
Dimensions: H. 15, Lo. 67 cm.

Description:

Although, there are few fragments have been preserved and some are missing, but they are sufficient for the study. The king represented crawling and pushing (or holding) in front of him a bust of a ram on a stand. The head of the ram is surmounted by a sun-disk with an uraeus, the sign *mr* is on the front, the sign *wsr* on one side and the sign *m3't* on the other side. All these signs represented his name (*Wsr M3't R3 mrj Jmn*), which is not written, but it is sculptured, thus, the statuette maybe considered an object of three-dimensional cryptography. It is worth to mention that the well-known prenomen of Ramesses II is (*Wsr M3't R3 stp n R3*); and the form which is used here is a clear proof of particular veneration paid to Amun, as the statue was dedicated to him in Karnak Temple. The base of this statuette is decorated with branches of *Persea* tree, on the leaves of which the cartouches of the king are written.



(Cairo Museum, photos by Susanna Thomas)



(WWW.ifao.egnet /base/Cachette)

(Habachi, 1969, p.38, fig.26)

Bibliography:

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Cat.no. (100)

A symmetrical double-statue of Ramesses II, kneeling before god Heh

Present location: Cairo Museum, No. CG 42145, JE 41750, SR 4/ 13807, K. 293, GEM 2230.

Provenance: From Karnak temple, but exact place unknown. (Karnak Cachette)

Material: Limestone

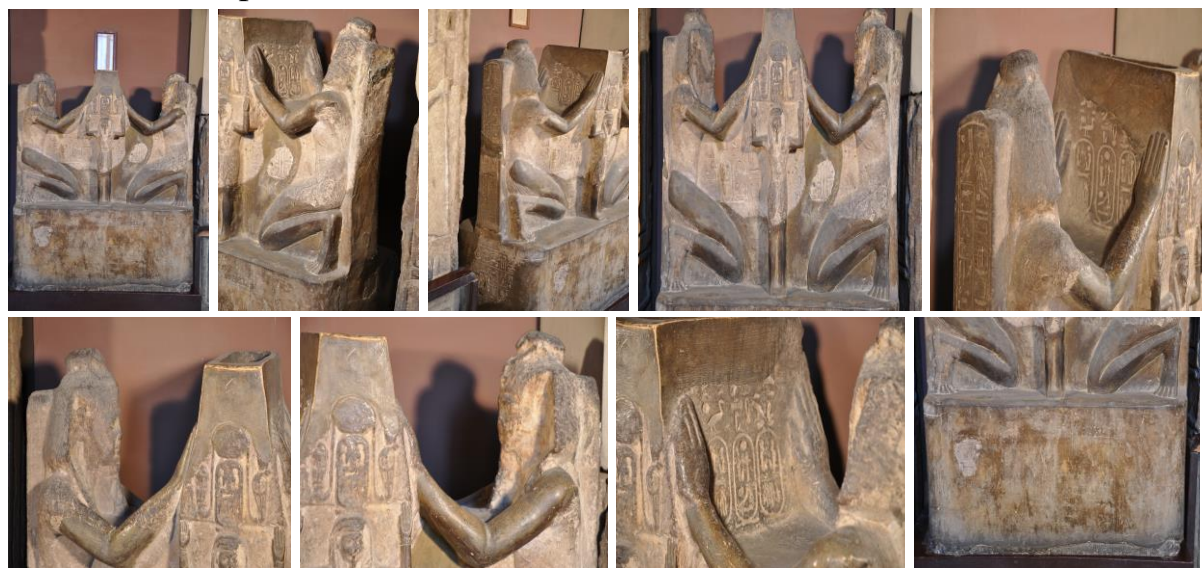
State of preservation: The legs of all figures are missing except some parts of the royal figures. Many parts of the king's arms are broken off and they are replaced with new parts, as well as the legs of the 4 figures. The faces of the figures are much eroded.

Dimensions: H.130 cm.

Description:

Two symmetrical kneeling figures of Ramesses II with heads surmounted by a scarab. Both royal figures raise their hands and put on the side of a footboard. The king wears the *nemes* headdress and the uraeus ornaments his forehead. Although his face is much eroded, it appears round with a chubby cheeks, small mouth, straight nose and very small eyes. The long royal beard is attached to the small round chin. The king wears the short kilt *šndyt* which is mostly damaged. The king is kneeling (with) bare feet.

The front and the back face of the podium are sculpted with 2 figures of god Heh; their arms are raised, and support the platform like Heh the god of heaven. The heads of the two figures of Heh are surmounted with the cartouche of Ramesses II which is flanked with the sun disk and two uraeus. The inscriptions contain mainly the royal names and epithets of Ramesses II, besides other gods like Atum, Khepri, Ra-Harakhti and Geb.



(Cairo Museum, photos by Sameh_Abdel_Mohsen)



([WWW.ifao.egnet /base/Cachette](http://WWW.ifao.egnet/base/Cachette))

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Cat.no. (101)

Upper part of a kneeling statue of Ramesses II, holding an offering table

(Perhaps usurped from Amenhotep II)

Present location: Cairo Museum, No. JE 37978, SR 4/ 13542, K. 538.

Permanent: [Display] EMC - R15 - W6 - Vit-AA - Level-4 - b

Provenance: Karnak Temple, Court of the Cachette, Karnak Cachette.

Excavated by Legrain for the Egyptian Antiquities Service in 1905

Material: Crystalline limestone.

State of preservation: The lower part of the statue and the stand of the offering table are broken off; the upper part of cobra's hood is missing.

Dimensions: H 19.00 cm W 13.00 cm D/L 18.50 cm.

Description:

The king is kneeling and holding on his hands an offering table, which is supported at the front by partly damaged and unidentified bearer. Food and drink offerings are inscribed on the upper face of the table.

The king wears the *khat* headdress (wig); the uraeus is attached to the king's forehead, while its coil ornaments the top of the king's head.

The small, prominent almond eyes are placed horizontally, gazing straight ahead, as if looking at something near in front. The eyebrows are depicted in raised relief, forming two symmetrical arches on each of the protruding brows. The cheeks are round and smooth over a bony structure. The pharaoh's nose is long and straight with a relatively large base. The mouth is small and curved in a characteristic faint smile. The details of the mouth, when observed at an acute angle from below the figure, reveal deep furrows running down from the ends of the mouth on either side of the chin. The well-formed lips are punctuated by deep shadows at the corners, emphasizing the almost disapproving tightness of the faint smile. The surface of the large and round is partly eroded. The ears are large and non-pierced.

The king's chest is sculpted schematically with broad shoulders, but without any anatomical details.

The stylistic features of the statue seem untypical for representations of Ramesses II; there is nothing in common between the known faces of this king and the face of the statue discussed here. Therefore the statue, though inscribed with Ramesses II names, cannot be unconditionally attributed to this king, not only because the king's face is represented here in a different way than in other statues of Ramesses II, but also on account of other iconographic and stylistic features which have been pointed above; and these seem to point rather to the reign of Amenhotep II.



(Cairo Museum, photo by Susanna Thomas)



(WWW.egnet/bases/Cachette)

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Cat.no. (102)

Ramesses II as a sphinx offering a ram-headed jar

Present location: Cairo Museum, No.CG 42 146, JE 38 060, SR 4/ 13580, K. 657, GEM 5990

Provenance : Karnak Temple – Cachette, 11 May 1905.

Material: Limestone / Crystalline sandstone originally painted.

State of preservation: Good

Dimensions: H.18cm, L.37cm, W.9 cm.

Description:

This androcephalous sphinx has preserved the features of Ramesses II, with its slightly aquiline nose, small mouth and smiling, slanting eyes, treated so characteristically.

The two front paws of the lion end with hands holding a vase with a ram head. The paunch of the vase was inscribed with two cartouches representing the birth name *nb h3w (R^c ms sw mrj Jmn)* and the coronation name *nb t3wy (Wsr m3t R stp n R^c)* of Ramesses II.

The head of the sphinx with a human bearded face represents the king and the Sun god at the same time. The king wears the *nemes* headdress with the uraeus (was originally painted) on the front.

The feline, whose morphology is remarkably designed, is adorned with a broad collar lined with six rows of oval pendants that stands on a stylized mane, represented by vertical engraved lines extending around the *nemes* and ends in a point on each side of the broken ponytail. The back of the animal is fairly flat and the terminal vertebrae are protruding under the skin.

The tail wraps around the right posterior thigh. The sphinx is lying on a base equipped with a built-in sole that had to fit on a larger stone bearing a dedicatory inscription to Amun; it was not found at the time when this monument was extracted from the pit of the courtyard of the Karnak Cachette.

By dedicating this votive offering to Amun, the representative currently offer the vase of the New Year (*nmst* vase); so the king wanted to place himself under the protection of the river that annually brought life and prosperity to Egypt.





(Cairo Museum, photos by Ahmed_Mohamed_Elhami_Aly)



(WWW.ifao.egnet/bases/Cachette)

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Cat.no. (103)

Sphinx statue of Ramesses II holding a ram-headed vessel

Present location : Cairo Museum, No. JE 36811, SR 4/ 11887

Permanent: [display] EMC - R14 - E3

Provenance: Karnak Temple, Karnak Cachette, excavated by Legrain in 1904

Material: Limestone

State of preservation :

Dimensions : H.87 cm, W 47 cm, D/L 172cm.

Description:

This androcephalous sphinx has preserved intact some facial features of Ramesses II, especially with the aquiline nose, round cheeks, small mouth and smiling, slanting eyes.

The two front paws of the lion have been changed to become two arms end with hands, as we can see the palms are holding a vase with a ram head (the symbol of Amun) standing before the sphinx. The paunch of the vase is engraved with two cartouches representing the birth name *nb ḥ3ʿw (Rʿ mss mrj Jmn)* and the coronation name *nb ʿwy (Wsr m3ʿt R)* of Ramesses II, in addition to another text dedicates this votive offering to Amun.

The top of the king's head is flat with a round hole in the middle; most probably this round hole was used to install a crown (the double crown according to other similar examples). Another hole with the same diameter is clearly visible on the top of the ram's head.

The feline, whose morphology is remarkably designed, its chest is adorned with stylized mane, represented by vertical engraved lines extending around the *nemes* headdress and ends in a point on each side of the partly damaged ponytail. The back of the animal is fairly flat and the terminal vertebrae are protruding under the skin. The tail of the animal wraps around the right posterior thigh. The musculature of the body is remarkably executed and gives an idea of the royal power.

The sphinx is lying on a base equipped with a built-in sole that had to fit on a larger stone bearing a dedicatory inscription to Amun; it was not found at the time when this monument was extracted from the pit of the courtyard of the Karnak Cachette.





(Cairo Museum, photos by Sameh_Abdel_Mohsen)



(WWW.ifao.egnet/bases/cachette)

Bibliography:

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Cat. no. (104)

Sphinx statue probably from the 18th Dynasty usurped by Ramesses II

Present location: Turin Museum, Inv.Nr. 1408

Provenance: Karnak, probably from the Temple of Amun-Re-Harakhte, 1824.

Material: Sandstone

State of preservation: Almost complete and in a perfect state of preservation.
The hood of the cobra is broken off.

Dimensions: H.147 cm

Description:

The illustrated recumbent sphinx, which depicts a massive lion, with king's head wearing a *nemes*-headdress, is one of a pair. The lack of inscriptions and the fact that one sphinx has had the lappets of its *nemes*-headdress cut down (reshaped) have raised concerns about the date of the two sphinxes (evidence of usurpation).

One the other hand, the broad face with the fleshy cheeks, creased eyelids, small almond eyes with narrow slits, the thick lips which have been puckered at the corners and the large ears with pierced earlobes put these sphinxes squarely in the Ramesside Period.

The back of the animal is fairly flat and the terminal vertebrae are protruding under the skin. The tail with elongated tassel wraps around the right rear leg. The musculature of the body is remarkably executed and gives an idea of the royal power.



(© Turin Museum)



(<http://www.museoegizio.it/pages/sphinx.jsp>) 03-10-2013



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Cat.no. (105)

*A Crio-sphinx protecting the figure (statuette) of Amenhotep III usurped by
Ramesses II and Pinudjem*

Present location: Karnak Temple, standing in front of the Northern Tower of the First Pylon, n.19.

Provenance: Karnak

Material: Sandstone

State of preservation: The figure (statuette) of the king is almost complete (*restored recently*), but the whole surface is eroded. The uraeus on the king's forehead, the royal beard and both forearms are partly damaged.

Dimensions: L. of the Crio-sphinx is 160 cm, but H. of the king's figure does not record.

Description:

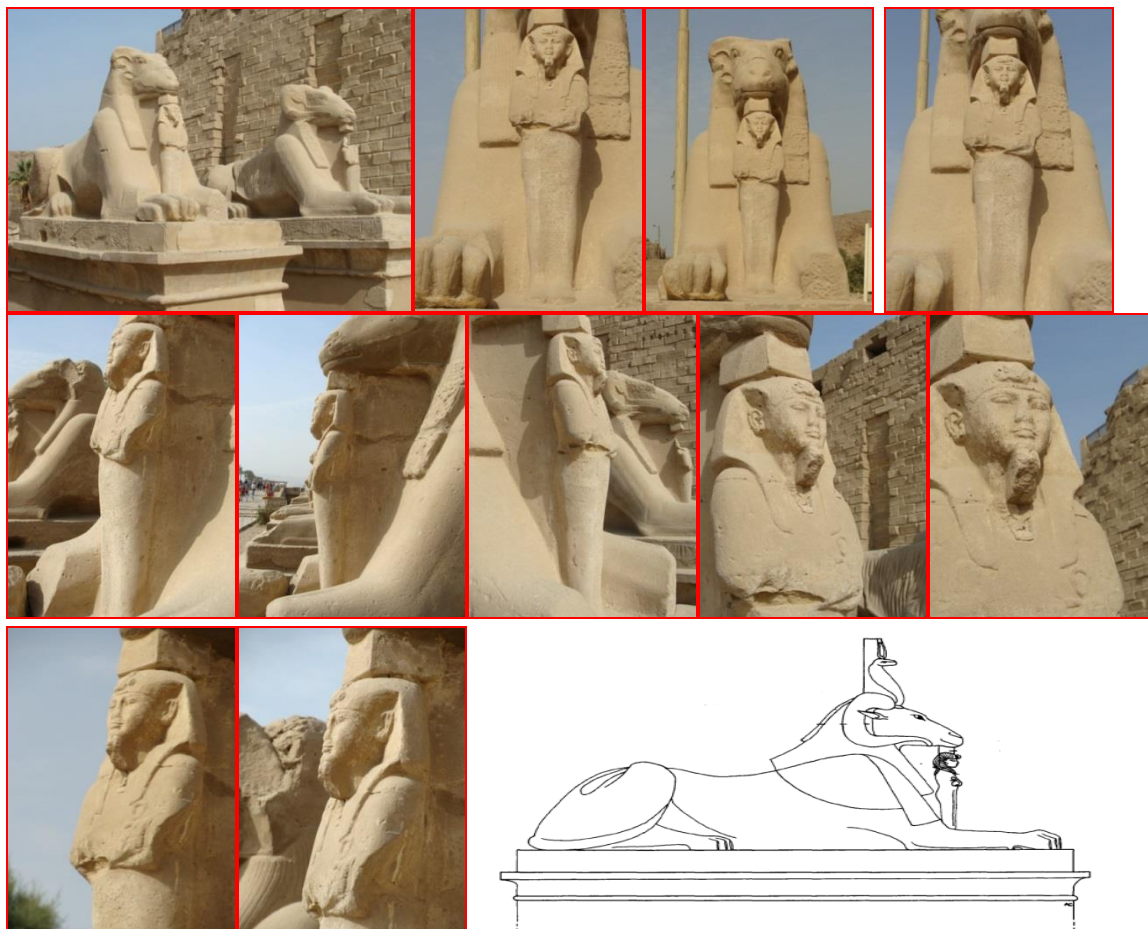
The ram was a symbol of god Amun; he is shown lying on a high stone base with the lion's body and head of a ram. The figure (statuette) of the king appears with a small size under his head and between the front paws of the lion's body, as a symbol of protection. The titles of the king were inscribed on the base of the statue. Some scholars may think that all these statues were usurped by Ramesses II from earlier times, especially from the reign of kings Amenhotep III, Thutmose IV and Horemheb. After that the high priest Pinezem had removed all the titles of Ramesses II and added his own. Around the base of this Crio-sphinx (which has been usurped for the first time by Ramesses II), Pinudjem has placed his own text.

The figure (statuette) of the king represents him standing in the same form of god Osiris. He wears the *nemes* headdress with the uraeus attached on the front of it, with a new element which is located above the *nemes* and under the lower jaw of the Ram's head. This new element is very close in shape with the abacus. The king's hands are crossed right over left on the lower part of his chest; every hand holds the scepter (*ꜥnh*). The figure appears with a mummified shroud; all parts of the body are hidden with the exception of the head and hands.

The pharaoh's face is triangular with chubby cheeks and it is also characterized with the slightly slanting almond-shaped eyes whose ends go obliquely toward the back of the head; and a fairly thin mouth whose lower lip is fleshier than the upper. The short, wide nose is flanked by two well-marked grooves that accentuate the cheeks and the cheekbones. Furthermore, the proportions of the sheathed (wrapped) body are characteristic: the statue is tall, thin and slender.

In general the proportions of the face are small and the facial features are not characteristic of Ramesses II, but very similar to those of Amenhotep III.

The shroud is undoubtedly a ceremonial in connection with the “the one who is becoming”, namely, it represents god Osiris who presides over the lower world, is commonly figured, but it is also that of Ptah, Khonsu and certain forms of Amun. Wrapped in a shroud, all parts of the body are hidden with the exception of the head and hands; the king is therefore presented in a manner identical to these deities, while being undeniably more porch by the attitude of the god Osiris.



(Photos by the author)

(After Cabrol, 1995, pp.1-28, fig.2)

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Cat.no. (106)

Group statue of Ramesses II and Amun-Ra

Present location: Cairo Museum – No. C G 42141, JE 37384, SR 4/ 13757, K. 319, GEM 5870

Provenance: Karnak Temple, Cachette found in 10 May 1904.

Material : Grey green schist

State of preservation: The head, the neck and the left arm of the figure of Amun-Re are broken off. The uraeus, the nose, the mouth, the left cheek and the beard of the figure of Ramesses II are much damaged.

Dimensions: H.54, BW.197, BD. 45 cm

Description:

A group statue represents a seated figure of Amun-Re protecting squatting figure of Ramesses II. Amun stretches forward his both arms touching the back side of the *nemes* headdress of the king. The king wears the striped *nemes* headdress which is characterized with the wide wings, broad band and short shoulders flap. The uraeus adorns his forehead. A broad collar, fringed by a row of drop-like pearls, surrounds the king's neck, and a bracelet adorns each of his wrists. The neck of this statue seems to be thicker (broad), compared to other statues belong to the same king. The face is almost round, with full cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone. The king's almond eyes are placed horizontally, framed by cosmetic bands, and they gaze forward. The root of the nose expands gently toward its base, which is much damaged. The remains of the lips show that the mouth was small and two little hollows mark the corners of the mouth. The chest is sculpted schematically, with large shoulders. The pharaoh's right arm crosses over the right side of the chest and holds the flail and the crook, while the left hand rests on the left thigh and grips the life sign “*ḥ*”. The pharaoh wears a short pleated skirt *šndyt*, where his name was inscribed on its buckle.

Both figures share one high base, which is inscribed with the titles of Ramesses II on all sides; while the throne does not bear any texts.





(Cairo Museum, photos by Ahmed_Mohamed_Elhami_Aly)



(WWW.ifao.egnet/bases/Cachette)

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Cat.no. (107)

Head of Amenmesse, previously attributed to Ramesses II

Present location: Metropolitan Museum of Art New York -34.2.2

Provenance: Karnak, Temple of Amun, Hypostyle Hall.

Material: Quartzite, with traces of pigment on the surface of the head indicates that it was once brightly painted.

State of preservation: The hood of the uraeus, parts of the left side of the crown and ear, and a portion of the back-pillar are missing. Some chips are also missing from the back ridge of the crown.

Dimensions: H.45 cm.

Description:

For many years, this elegant head of a king in the blue crown was thought to be a youthful portrait of Ramesses II, due to resemblance of its features (protruding forehead, right ear, eyebrows, the philtrum, nose, eyes, and the creases in the neck) to those of the greatest king of the 19th Dynasty. In the late 1970s, however, it was matched to the body of a statue that still stands in the great Hypostyle Hall of the Temple of Amun at Karnak. The inscriptions on the lower part of this figure show that it was carved for the king *Amenmesse*, who ruled after king *Merenptah*. Although he may also have been a grandson of Ramesses II, this short-lived pharaoh apparently seized the throne from the rightful heir, Seti II. After retaking the throne, Seti II re-inscribed this statue, like most of the others carved for Amenmesse, with his own name.

The illustrated head represents a king wearing a blue crown, which was carved in a light brownish-red fine-grained quartzite, and it has suffered remarkably little damage. The crown is high and smooth. It is narrow, deep, and rather bulbous at the top, closely resembling in shape the helmet of Ramesses II in Turin, and the standard-bearer statue of Ramesses II at Memphis.

The head has yellow on the band over the forehead as well as on the edge of the flanges beginning above the temples and sweeping back to the top.

On both the upper and lower surfaces of the edge are incisions that probably aided the artist in separating the blue and yellow colors of the crown.

The uraeus, which has traces of yellow upon it, is carved to show the details of the cobra's hood; its body has a single loop on either side of the hood and rises vertically, with slight bends, to the crest of the helmet.

On the rounded tabs of the helmet, in front of the ears, are interesting renderings in relief of two uraei: on the right side they wear the white crown, on the left that of Lower Egypt. These uraei also bear traces of yellow.

All the areas to which the yellow pigment was applied are rough compared to the smooth face and crown, which had different colouring. So it is much more likely that the quartzite was picked with a pointed instrument and purposely left rough where the ocher was to be applied.

The method in which the side uraei were carved is of interest. They are not in true raised relief. Instead, the area of the crown around them has been cut back at an angle so that they appear to be so. In reality, they are at the same level as the rest of the crown and have a wide beveled border.

The type of this *Hprš* without circlets in relief over its surface, with a uraeus that has single loops on either side of the hood of the cobra, and with uraei in relief on the sides-is indeed rare for the Nineteenth Dynasty. It appears to be a blue crown which combines several features of earlier ones and some details normally found on other types of crown made at that time.

The similarities of the features here to those of Ramesses II demonstrate the tendency of royal art in this period to emulate the style of this powerful king.

The identification of this head as Seti I or Ramesses II was based on comparisons with the statue in Turin Museum (no. 1380). As Vandier explains the statue in Turin was believed by some, despite the inscription, to have been made originally for Seti I, and then appropriated by his successor Ramesses II.



(©Metropolitan Museum of Art New York)



(After Cardon, 1979, pp. 5-14, figs. 1-4)

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- Hibbard, 1980, p. 49, fig. 96.
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- Vandier, 1958, pp. 393-394, Pl.CXXVI, 4.

Cat.no. (108)

Colossal osiride statue of Ramesses II

(Usurped by Pinudjem)

Present location : Karnak Temple

Provenance : Karnak

Material: Rose granite

State of preservation: The legs and foot of the statue are not original, they were added recently. Front portion of the base and front foot lot with figure of the Queen were preserved; right leg added to apron edge, left leg up to the knee; eruptions on the left arm and shoulder modern filled; left chest and face are half destroyed; rear base section is recently added; the back pillar from height apron edges downward were also recently supplemented, likewise the single outbreaks in the preserved section of the back pillar; the top tip of the back pillar pyramidion and the crown are broken off; the beard is broken off; abrasion is at the right shoulder.

Dimensions: H.8m.

Description:

A colossal statue represents Ramesses II standing, his hands are crossed over the chest and holding the insignia of royalty (*nh3h3 -hk3*), the flail on the right hand and the crook with a broken head (opening) is on the left hand.

The king wears the *Double Crown* atop of the *nemes* headdress, which is characterized here with its short lappets. Due to the great damage accrued on the face as well in the forehead, then, I cannot be verified absolutely of the existence of the uraeus or not.

The face is almost round, with full cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone. The almond prominent eyes are placed horizontally, and the inner canthi were modeled back sharply. The other facial elements (nose, mouth, chin and beard) are badly damaged, so it is very difficult to describe them. The chest is sculpted schematically, with broad shoulders. The king wears the short kilt *šndyt*, where its buckle is incised with a cartouche of king Pinudjem (*hm -ntr-tpj-(n)-Jmn P3j -ndm s3-P3j-ḥnh*). A representation of a dagger which has a long blade and a falcon-headed pommel, is slipped under the belt of the king. The legs of the statue are heavy with strong muscles. The position of the figure of the queen is unique, not besides the king's legs as usual but it was represented standing on the king's feet.

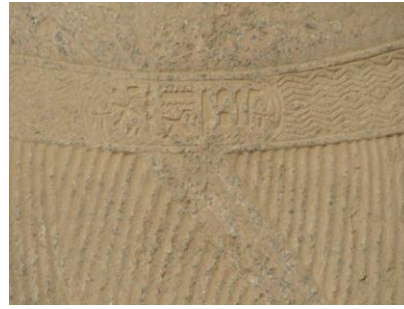
All available surfaces of this statue which could serve as potential bearers of inscriptions were used for this purpose: base sides as well as back- pillar and

belt were inscribed; back -pillar and belt carry the name and the filiation of Pinudjem. Moreover, the inscription contains the note on the establishment of the king by Amun, as well as the creation of monuments for this god.

The statue was composed of several fragments, sometimes quite small; several parts are supplemented with modern.

Nevertheless, it can be assumed that under Pinudjem a complete new inscription was carried out and his name was written only once in a cartouche (belt). The usurpation of the original inscriptions on the platform (base) by *Pinudjem* indicates that the statue at that time there must have been accessible, so it hasn't been standing in an upright position. This again is evidence that the statue may have occurred only in the Third Intermediate Period to the present location in front of the Second Pylon.





(Photos by the author)



(After Leblanc, 1980, fig.4 [D.4])

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- Leclant, 1961, p.178, Pls. XXVIII/XXIX, [13-16].
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- PM, II², p.37 [133].

Cat.no. (109)

Headless osiride statue of Tuthmosis III usurped by Ramesses II

Present location: Karnak Temple, the Eastern Temple of Tuthmosis III (*in situ*)

Provenance: Karnak Temple

Material: Limestone

State of preservation: The head, neck and the upper most portions of the chest and shoulders are missing.

Dimension: Larger than life size.

Description:

This headless royal sculpture represents the king as god Osiris. The pharaoh's hands are crossed right over left on his chest, holding a set of two similar (*ḥh*) symbols which identify Osiris. The statue is distinguished with an athletic and graceful body. He wears a mummified shroud; all parts of the body are hidden with the exception of the head and hands. The statue stands on a relatively high and anepigraphic pedestal.

The inscriptions of Ramesses II are engraved on the front section of the shroud; they appear as a vertical column starts below the crossed arms down to the feet (*nsw bjtj nb t3.wj (Wsr -M3ḥ.t -Rḥ-stp-n-Rḥ)s3 Rḥ nb ḥḥ.w (Rḥ-msj-sw-mrj-Jmn)dj ḥh*); while there are not any traces of the original inscriptions of Thuthmosis III. The Osirian (osiride) vestment, as well as, the style refers to Thuthmosis III as an original owner of the statue.

The shroud is undoubtedly a ceremonial in connection with “ the one who is becoming”, namely, it represents god Osiris who presides over the lower world, is commonly figured, but it is also that of Ptah, Khonsu and certain forms of Amun. Wrapped in a shroud, all parts of the body are hidden with the exception of the head and hands; the king is therefore presented in a manner identical to these deities, while being undeniably more porch by the attitude of the god Osiris.





(Photos by the author)

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- Barguet, 1962, p.221.
- Laboury, 1998, pp.197-198, Nr. C51-56.
- Leblanc, 1980, pp.73-74, fig.1 [A.5 or A.9].
- Magen, 2011, pp.503-506.
- Mariette, 1875, Pls.2, 7.
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- Schwaller de Lubicz, 1982, Pl.218.
- Varille, 1950, pp.152-155.

Cat.no. (110)

*Upper part of a colossal statue of Ramesses II, called
“The Younger Memnon”*

Present location: British Museum, No. AES 19

Provenance: Ramesseum Temple, in front of doorway of the (second court)

Material: Pink/ grey granite

State of preservation: Incomplete - the lower part of the torso and the legs are missing. Half of the cobras diadem, the left shoulder and the hood of the uraeus are broken off. There is a hole bored in the right chest.

Dimensions: H.266cm

Description:

Originally, this fragmentary statue formed part of one of pair of colossal seated figures of Ramesses II, set up in the Second Court of the Ramesseum, from which it was removed on behalf of H. Salt and L. Burckhardt by Belzoni in 1817.

He is wearing the *nemes* which is surmounted by circlet of uraei (about half now lost). The lower parts of the wings of the *nemes* are covering the upper parts of the king's breasts.

The pharaoh's face is almost round, with chubby cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone. The prominent almond eyes are placed horizontally, and they are gazing slightly downward. His nose is wide and straight. The mouth is articulated by well-defined edges and it is slightly slanting. Two little hollows mark the corners of the mouth. The tapering beard is attached to the rounded chin. The king's chest is sculpted schematically, with large shoulders. A broad collar consists of one row of drop-like pearls, surrounds the king's neck.

The stone is an unusual granite type of two colours, grey and brown, a diversity exploited by the sculptors, who worked the stone so that the lighter – colored part was employed for the head and the *nemes*, while the darker part formed the body. In 1817 it was noted that there were traces of colour upon the statue and it may have, therefore, originally been painted red. The lower part of the statue is still *in-situ*. The back pillar bears the upper sections of two columns of hieroglyphic text, the signs of which are cut in sharp, well-defined sunk relief with some interior detail added.



((©British Museum))

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- KRI, II, p.667.
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- Leblanc, 2016, pp.278-281.
- Marohn, 2016, pp.34-37.
- Nicholson & Shaw, 2000, p. 36.
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Cat.no. (111)

Head from a seated colossal statue of Ramesses II

Present location: Ramesseum Temple (*in situ*).

Provenance: Ramesseum Temple

Material: Dark gray granite, with traces of paint, showing some of the original color scheme.

State of preservation: The crown is broken into 2 pieces. The nose is broken off. The hood of the uraeus is missing.

Dimensions: H.267 cm

Description:

The king wears the *Double Crown* atop the *nemes*. The *nemes*, as usual, was striped in blue and yellow color. There seems to be no sign of paint on the face itself. The eyes are large and the eyeballs were modeled back sharply so that the gaze is not outward but down-ward.

The mouth is large, and the well-formed lips were punctuated by deep shadows at the corners, which emphasize the almost prissy tightness of the faint smile. It seems that the lips were bright red. The cheeks are full without being over plump. The nose, from the remaining traces is quite wide, much wider, comparing with any other case in the first group. The face is more rectangular.

We see that the head has some characteristics of the first group, others in the second group, and the rest of the facial features belong to the third group.





Bibliography:

- Laboury, 2008, p.195.
- Leblanc, 1985, pp.69-82, Pl.6.
- Leblanc, 2016, pp.278-281.
- Michłowski, 1969, No.542.
- Russmann, 1989, p.151, Pl.70.
- Tyldesley, 2001, p.238.
- Vandier, 1958, pp.392-398.
- Wildung, 2016, pp.68-72, fig.2.

Cat.no. (112)

Fragmentary seated statue of Amenhotep III usurped by Ramesses II

Present location: The upper part is in Ohtake Denky Museum in Tokyo and the lower part is in the Temple of Seti I, Qurna.

Provenance: Thebes, Temple of Seti I, Qurna.

Material: Black granite

State of preservation: Fragmentary.

Dimensions: Upper part (H.101 cm, W.94); lower part (H.160 cm).

Description:

This fragmentary sculpture represents a king seated on a throne with a low back rest and a high back pillar reaches to the top of the head. He places both hands on his thighs; the palms are flat and inwards. He wears the striped *nemes* headdress with relatively broad headband, and the uraeus is on the forehead. The partly damaged hood of the cobra is represented in high relief and the coil is forming two symmetrical loops flanking the hood.

The proportions of the king's face, in addition to, the facial features including (round cheeks, eyebrows, eyes with narrow slits, large/wide mouth, big nose, large ears and the chin), and the schematic design of the body, especially (the shoulders, the chest, the belly and finally the modelling of the limbs) show no association with other similar effigies of Ramesses II.

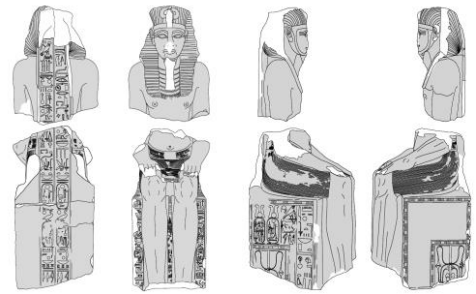
The pharaoh wears the royal pleated short kilt (*šndyt*); it has a very wide belt decorated with many wavy patterns and with an un-inscribed oval buckle.

The throne is decorated with the two plants symbolising the unification of the two lands (*smꜣ tꜣwy*). The inscriptions in sunk relief, on the lower part of the back pillar and on one side of the throne comprising the titulary of Ramesses II, are additions, as shown by the differences in engraving and chiselling techniques.

According to the stylistic and iconographic observations of Sourouzian (including the well-modelled anatomy of the torso, the belt pattern and the plant designs) the statue can be dated to the reign of Amenhotep III. This statue is a new example of perfectly executed royal sculpture of Amenhotep III, which was usurped by Ramesses II.



(After Sourouzian, 2003, p.11)



(After Sourouzian, 2007, figs.1&3)

Bibliography:

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- Kozloff, 1992, no. 14, pp. 172-175.
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- PM II², p. 421(132), Pl. XL, I.
- Sourouzian, 2003, pp.10-11.
- Sourouzian, 2007, pp.213-226, figs.1-10.
- Suzuki, 1991, pp.1-5, Pls. I, II, fig.1.
- Vandersleyen, 1988, pp.9-30.

Cat.no. (113)

Striding statuette of Ramesses II

Present location: Louvre Museum, No. E 16277.

Provenance: Deir el-Medineh

Material: Shea wood and blue beads of faience. (Polychrome)

State of preservation: The left arm is missing completely. The bar and left lower legs missing. A big part of the right leg not found. Many faience slices are missing. The uraeus has disappeared, but part of the post hole remains. Gap recapped on the right shoulder.

Dimensions: H. 69 cm, W.15 cm.

Description:

The statue has a very elongated shape, with a waist high placed. The king wears the blue crown which is marked by rings of blue faience. There is a hole above the band marking the location of the uraeus, which it is no longer existing. The king's head is quite large in proportions to the rest of the body and the surface of the face is round with full-cheeks. The eyes are placed in the top quarter of the face. The area around the eyes and eyebrows are rendered by a raised rim painted black. The pupil is painted in black on white. The mouth is so small while the ears were sculpted in large proportions and patch behind the crown. The lobes are pierced. Concerning the chest, the pins are marked by two dots painted black. He wears the necklace *usekh* which consists of four ranks. The pharaoh wears two bracelets; one in the upper part of the arm, the other is in the wrist.

The king's skirt is pointed forward, which has been decorated with new patterns. The left leg is forward and the right arm hanging along the body.





(©Louvre Museum, photos by Christian Décamps)

Bibliography:

- Barbotin, 2007, p.102, Pl.49.
- Hardwick, 2003, cat.no.MM, p.138.
- PM,I², 1964, p.698.
- PM ,VIII,p.78-79, no.800-703-600.
- Vandier, 1958, p.397, n.4.

Cat. no. (114)

Head of a statue representing perhaps either Seti I or Ramesses II

Present location: Pelizaeus Museum, Hildesheim- No. PM 1882

Provenance: Deir El –Medineh, Temple of Tuthmosis II.

Material: Grey granite, with traces of yellow color on the strips of the preserved part of the *nemes*.

State of preservation: This head with its *nemes* headdress and uraeus has been broken at the neck. The left wing of the *nemes* and the royal ceremonial beard are missing.

Dimensions : H. 24.3 cm, W. 30 cm, D.23 cm.

Description:

The king wears the *nemes* head dress and the uraeus is attached to his forehead. The body of the cobra is represented in high relief with the full details; it forms two symmetrical loops flanking the hood. The stripes on the *nemes* headdress were once painted yellow, but on the left they were never executed. The king's face is more triangular with relatively chubby cheeks. The narrow, almond-shaped eyes are marked by the softer inner canthi, below naturalistically formed lids and brows. The mouth is small and shows a faint smile, which adds much to the overall impression of the face. The nose is aquiline and small. The highly placed small ears are well preserved, and they are pierced. The small, round chin bears the remains of the royal ceremonial beard.

According the facial features, it seems that the illustrated head represents a youthful portrait of Ramesses II.



(After Seipel, 1992, p.288, n.107)



(©Pelizaeus Museum, Hildesheim,)



<http://www.globalegyptianmuseum.org/images/RPM/1882-1.jpg>
http://www.globalegyptianmuseum.org/images/RPM/_800/1882-5.jpg
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- Seipel, 1983, cat.-nr. 86.
- Seipel, 1992, cat.-nr. 107.

Cat. no. (115)

Fragmentary royal face of Ramesses II

Present location: Louvre Museum – No. E 16351.

Provenance: Deir El- Medineh.

Material: Limestone.

State of preservation: Fragmentary. A burst on the bridge of the nose

Dimensions: H. of the fragment is 13cm, W. 8 cm.

Description:

This small fragment from a royal head stylistically resembles royal heads of the Ramesside Period, specifically those of Ramesses II; especially the proportions and design of the eyes. This fragment represents a royal face, with an uraeus (hanging on the edge of this hair dress) on the forehead (the hood of the cobra is represented in high relief with the full details; it forms two symmetrical loops flanking the hood). The eyebrows are depicted in high relief, forming two symmetrical arches on the protruding brow-bone. The prominent almond large eyes with softer inner canthi are placed horizontally. His nose is relatively wide and straight, it was modelled with all human details, especially nostril, apex, root, nasal bridge and finally the nasofacial angle. The mouth is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting, with two little hollows mark the corners of the mouth; these two corners are often drawn upwards in a faint smile.



(© Louvre Museum, photos by Christian Larrieu)

(Photo by the author)

Bibliography:

- Barbotin, 2007, p.95, Pl.43.
- Catalogue, 1978, no.121, p.82.
- Vandier, 1958, p.390, n.4.

Cat.no. (116)

Striding statue of Ramesses II

Present location: British Museum, No.882

Provenance: Thebes, from the tomb of Ramesses II in the Valley of the Kings.

Material: Wood, the surface painted with bitumen

State of preservation: The legs have been restored. Both arms are missing.

Dimensions: H. 140 cm.

Description:

The king is striding with left foot advanced, wearing *nemes* and a short kilt having a triangular frontal part. The eyes and eyebrows are modeled in the round rather than having been inlaid. His face is almost round, with full cheeks, straight wide nose, fleshy lips and a round chin. The arms are missing although both tenons survive. The figure probably held a mace in the right and a stave in the left hand. The legs have been restored; the whole body bears traces of a layer of bitumen.



(©British Museum)

Bibliography:

- British Museum, 1909, pp.159-160.
- James & Davies, 1991, pp.48-49.
- Phillips, 1995, pp. 88-89 [1.51].
- PM I Part 2, p.507.
- Vandier, 1958, p.616.

Cat.no. (117)

Head of a statue (possibly) of Amenhotep III, re-carved for Ramesses II

Present location: The Walters Art Museum, Baltimore, N. 22.107

Provenance: Thebes

Material: Granodiorite (red granite)

State of preservation: The nose, the left eyebrow, the lips and the ears are partly damaged.

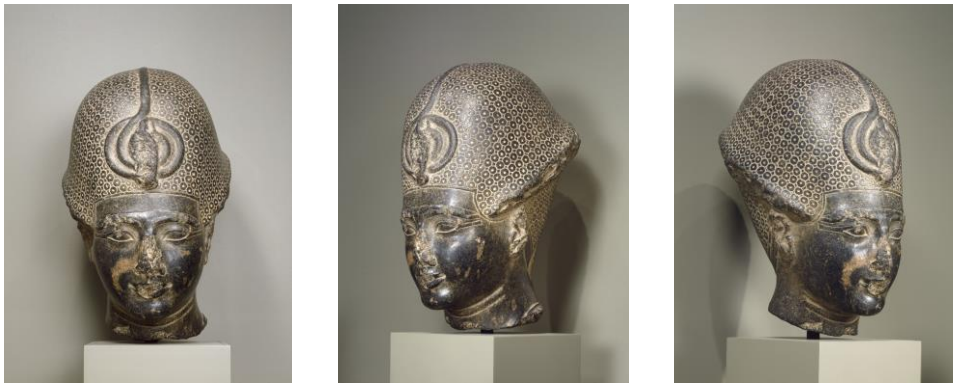
Dimensions: H.43.2 cm, W. 28.6 cm, D.32 cm.

Description:

The New Kingdom pharaohs are often shown wearing the *Hprš* crown in battle, but it was also frequently worn in ceremonies. During the New Kingdom, pharaohs were shown with this crown in military circumstances. However, some scholars think that the crown was also meant to evoke the divine power of the pharaoh, and was thereby worn to religiously situate kings as manifestations of gods on earth.

This elegant head of a king in the blue crown was thought to be a youthful portrait of Ramesses II; due to resemblance of its features (reshaped facial features) to those of the greatest king of the 19th dynasty. Here the blue crown is marked by the huge number of incised small rings (sun discs) which cover the whole surface of it. The frontal lower section of the crown is characterized with the representation of the *uraeus*; as we can notice its partly broken hood, the double coils and the tail runs towards the rear part of the crown.

The thick cosmetic lines, the facial features, and the neck (especially the semi-rounded fold) were all reshaped to reflect the elements that characterized a portrait of Ramesses II. Since Ramesses II had a rounder, fuller face than *Amenhotep III*, the artisan lowered the brow band on the headcloth to make the face shorter and, hence, rounder.



(© Photos by the Walters Art Museum, Baltimore)

Bibliography:

- Bryan, 2007, pp. 156-158.
- Davies, 1982, pp. 69-74.
- Higginbotham, 2000, p.233.
- Kozloff & Bryan, 1992, pp.172-175.
- Myśliwiec, 1976, pp.105-116, Pls. CII, CIII,CV.
- Myśliwiec, 2004, p.14.

Cat.no. (118)

Upper part of a fragmentary group statuette of Ramesses II

Present location: In Baltimore MD, Walters Art Museum, 22.114.

Provenance: From Upper Egypt.

Material: Hard grey brown stone.

State of preservation: Fragmentary- both legs from knees down are lost .The figure of the god is completely missing. The right part of the *nemes*, the right forearm including the right hand, and the left hand are all broken off. The body of the *uraeus* is partly damaged.

Dimensions: H. 45 cm, W. 14 cm, H. including base: 53.5 cm.

Description:

This fragmentary striding group statue represents Ramesses II with his left foot set in advance (the lower part of the legs is broken off) and his arms down by his sides. To his right, another figure was once placed, most likely a god or goddess.

The pharaoh wears the double crown of Upper and Lower Egypt, atop the striped *nemes* headdress. A representation of an *uraeus* (fragments) ornaments the king's forehead.

Ramesses II appears very young with youthful facial features. The face is more round with chubby cheeks. The eyebrows were depicted in raised relief, forming two symmetrical arches on the protruding brow-bone which follow the curve of the eyes. The button-shaped eyes seem to be crushed by the concave and too heavy eyelids and the eyebrows are very broad and stylized. The nose is quite thin; and the mouth with finely curved thin lips has slightly lowered ends, giving the king's face expression little known. The large ears are perfectly executed and it seems that they are pierced. As for the small, rounded chin, it appears that the sculptor has finished his work precisely to complete the youthful royal facial features. Traces of royal long and thin beard are visible and it seems that it was connected to the *nemes* with two chain-straps.

The torso of Ramesses II shows a schematic sculpture; the upper arms and both wrists of the king are decorated with bracelets. The figure wears a short kilt (*šndyt*), where the pleats are indicated by fluting and it is held by unique belt. The inscribed belt buckle contains the hieroglyphs forming his throne name (*Wsr M3ꜥt Rꜥ stp n Rꜥ*).



(<http://art.thewalters.org/detail/10112>) 18-10-2013



(After Vandier, 1958, Pl. CXXVIII)

Bibliography:

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- Vandier, 1958, pp.612, 397, 399, 407,414, Pl. CXXVIII,3.

Aswan and Nubia

- Aswan (Elephantine Island).....(n^o 119)**
- Gerf Hussein Temple.....(n^{os} 120-121)**
- El-Sebuaa Temple.....(n^{os} 122-124)**
- Abu Simbel, the Great Temple.....(n^{os} 125-129)**
- Abu Simbel, the Small Temple.....(n^{os} 130-133)**

Cat. no. (119)

Upper part of a statue of Ramesses II

Present location: British Museum, No. EA 67

Provenance: Aswan, Elephantine Island, Temple of Khnum.

Material: Red granite

State of preservation: The middle part of the statue has not been found (the lower part has recently been discovered). The left arm is broken off. Aside from the damage to the nose, the sculpture is in good condition and displays very good workmanship.

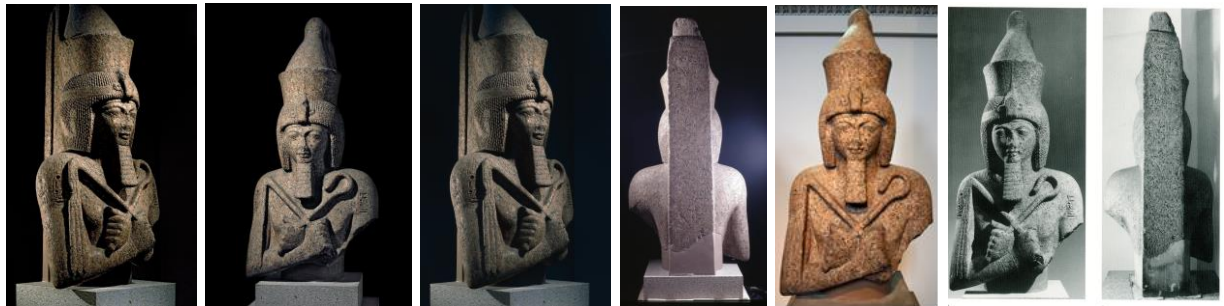
Dimensions: H. of the fragment 141 cm, W. 62cm.

Description:

This bust was part of a large statue that represents Ramesses II standing. His hands are crossed over the chest and holding the insignia of royalty, the flail and the crook.

The surfaces are smoothly polished, with the exception of the band on the forehead, the eyebrows, and the cosmetic bands around the eyes, which were left unpolished, probably to facilitate the application of paint. All the decorated elements of the king's attire are finely chiselled. The king wears the *Double Crown* atop of a curled wig. A decorated fillet, tied in the back, encircles the wig and ends with two streamers falling on the sides, each supporting a uraeus crowned by the sun disk. The face is almost round, with full cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone. A faint depression separates them from the heavy upper eyelids. The eyes are placed horizontally, framed by cosmetic bands, and they gaze slightly downward. The narrow root of the nose expands gently toward its base, which is partly broken. The mouth is articulated by well-defined edges and it is slightly slanting. Two little hollows mark the corners of the mouth. The tapering beard is attached to the rounded chin. The neck is broad; the chest is sculpted schematically, with broad shoulders. A broad collar, fringed by a row of drop-like pearls, surrounds the king's neck, and a bracelet adorns each of his wrists. The one on the right is decorated with an incised '*udjat*' eye. On the arms (shoulders) of the sovereign are engraved his birth and throne names. The cartouches are surmounted by a double plume flanking a disk, and placed on the hieroglyphic sign for gold.

The back pillar bears two vertical columns of a finely incised hieroglyphic inscription.



(©British Museum)

(After Sourouzzian, 1998, Pl.42, a, c)

Bibliography:

- Budge, 1914, Pl. XXXI.
- James, 1970, no. 67, p. 9, Pl. 5, 5a.
- James & Davies, 1983, pp. 41-42, fig. 49.
- James & Davies, 1991, p.42.
- KRI, II, p.715.
- PM, V, p.243.
- Quirke and Spencer, 1992, p. 71, fig. 51.
- Russmann, 2001, pp.176-178, cat. no.89.
- Sourouzzian, 1988, pp. 281-284, figs. 1 & 2, Pls. 42, 43.
- Valbelle, 1981, no. 149, p.19.

Cat.no. (120)

Osiride colossal statue of Ramesses II

Present location: Nubia Museum, Aswan.

Provenance: Gerf Hussein Temple.

Material: sandstone /polychromy.

State of preservation: Almost complete; the surface of some areas is partly eroded.

Dimension: H. 8 m.

Description:

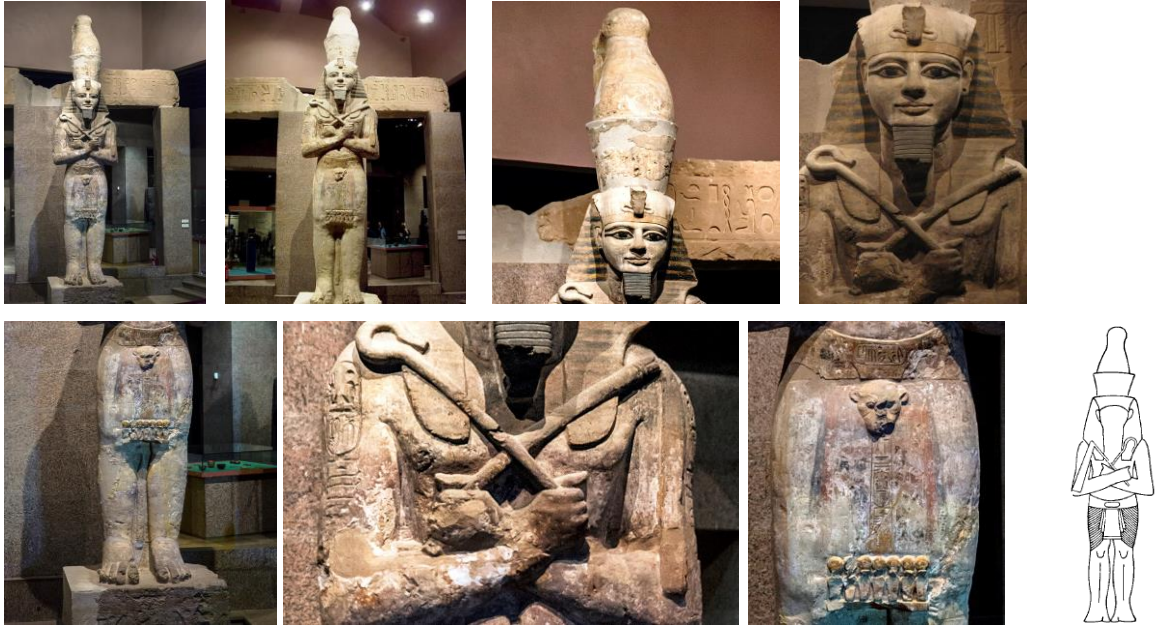
A statue of Ramesses II represented him as god Osiris. He wears a colossal and unique double crown atop the striped *nemes* headdress with broad frontal head band. An uraeus ornaments the king's forehead. The body of the cobra is represented in high relief with the full details; it forms two symmetrical loops flanking the hood. The king's arms are crossed right over left on his chest, holding a set of two scepters (*hk3* and *nhh3*) which identify *Osiris*.

The pharaoh's face is short and more triangular, with full and round cheeks. The eyebrows are carved in high relief, painted in black colour and forming two symmetrical arches on the protruding brow-bone. The prominent almond large eyes with softer inner canthi are placed horizontally, and they are gazing slightly downward. Both eyes are remarkable with their large and black pupils. The nose is relatively wide and straight, it was modelled with all human details. The large mouth is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting, with two little hollows mark the corners of the mouth; these two corners are drawn upwards in a faint smile. The ears of the statues are large and pierced. The tapering royal beard is attached to the rounded and large chin.

The figure wears the ceremonial loincloth; it is held by a wide and plain belt; the buckle was carved to appear as a royal cartouche, it was inscribed with the name of Ramesses II (*R^c ms sw mry Jmn*). The front section of the kilt is decorated with a pendant consisting of the head of a leopard (on the top, just under the buckle of the belt; a vertical column of hieroglyphic inscriptions belong to Ramesses II (on the middle section); and finally, a sequence of seven copra's, each crowned with a solar disk (on the lower section).

The torso of Ramesses II shows a schematic sculpture: the arms are vertical; the shoulders are broad, and engraved with the cartouches of the pharaoh. The legs of the figure are extremely massive; they were sculpted without any anatomical details; in fact they have heavy clumsy style.

Overall, it seems that the facial features and the style of the statue have been affected by the Nubian art school.



(©Nubia Museum)

(After Leblanc, 1980, pp.72-74, fig.2 [B.3])

Bibliography:

- Jaquet & El-Achirie, 1978, preface, III-IV.
- Leblanc, 1980, pp.73-74, fig.2 [B.3].
- PM, VII, p.35.
- Usick, 1998, p.110
- Willeitner, 2016, pp.246-253, fig.3.

Cat.no. (121)

Osiride statue of Ramesses II

Present location: Gerf Hussein Temple, the Hall, N23.96017; E32.86765.

Provenance: Gerf Hussein Temple.

Material: Sandstone

State of preservation: Almost complete; the whole surface is eroded.

Dimensions: H. 5.5 m.

Description:

This is one of the two saved colossi and is substantially shorter than its twin in the Nubian Museum in Aswan, which is better preserved.

The Temple of Gerf Hussein is situated at top of a hill and the only remaining sections of this magnificent temple today is a hall with some pillars and large sandstone statues with bears that most probably belonged to Ramesses II.

Stepping into the main hall of the Temple of Gerf Hussein that survived until today, the guests find wonderful colossi of Ramesses II being more than 6.6 m. tall. However most of these statues are in a bad shaped in comparison to other structures that were constructed in the lands of Nubia and relocated after the construction of the High Dam. The king holds a flail in one hand, while the other is hanging down.

Jaquet and El-Achirie described the statues of this temple as representative a heavy clumsy artistic style, and that they prefigure the later Meroitic Art.



(<http://www.megalithic.co.uk/>) 17-10-2013

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- Leblanc, 1980, pp.73-74, fig.2 [B.3].
- PM, VII, p.35.
- Usick, 1998, p.110; Willeitner, 2016, pp.246-253, fig.3.

Cat.no. (122)

Sphinx statue of Ramesses II

Present location : Wadi Es-Sebuaa Temple, Sphinx Avenue (*in situ*).

Provenance: Wadi Es-Sebuaa Temple.

Material: Red sandstone

State of preservation: The sphinx is in a good state of preservation; its face and headdress are undamaged; the lower part of the beard as well as the hood of the cobra is broken off.

Dimensions: The total height starts from the ground to the top of the crown is 4.2m; the height of the sphinx with the headdress is 2.6 m.

Description:

This statue represents Ramesses II as a sphinx with a human head. The sphinx statue is very special, because the king wears the double crown atop of the *nemes* headdress and the uraeus is attached to the forehead above a broad *nemes* frontal band. As we have noted in the other sphinx statues attributed to Ramesses II they either wear a *nemes* or crowns.

Here a rather idealized, reverential representation of the head of Ramesses II joins a taut, powerful leonine body. The *nemes* and broad collar help mask the transition between anthropomorphic and zoomorphic forms. The recumbent lion, with a tense body and outstretched paws, gives the impression of being ready to leap. The lion, whose morphology is remarkably designed, is adorned with a broad collar lined with six rows of oval pendants that stands on a stylized mane, represented by vertical engraved lines extending around the *nemes* and ends in a point on each side of the pigtail of the *nemes*.

The ruler face is round, with chubby cheeks. The eyebrows were depicted in relatively raised relief, forming two symmetrical arches on the protruding brow-bone. The very wide almond eyes are placed horizontally with softer inner canthi, and little protruding eyeballs. The broad root of the nose expands gently toward its partly damaged base. The large mouth with well-formed lips is articulated by well-defined edges and it is slightly slanting. Two little hollows mark the corners of the mouth. The ears are relatively large, pierced and they show many human details. The partly damaged long beard is attached to a large, round chin. Overall the iconography of the facial features shows a kind of Nubian Style, especially with the round and compact face, chubby cheeks, wide flat nose, large full lips and finally the large round chin.

The back of the animal is fairly flat and the tail with elongated tassel wraps around the right rear leg.

The sphinx is lying on a rectangular, inscribed pedestal with a rounded backward side; above a high base free of inscriptions.

The sphinx bears on its chest and between the front paws two cartouches inside a rectangular box; the first cartouche on the right is engrave with this text: *nb t3wy* (*R^c ms sw mry Jmn* and the left cartouche: *nb h^cw* (*Wsr M3^ct R^c stp n R^c*).



(https://upload.wikimedia.org/wikipedia/commons/d/d9/Sphinx_of_Ramesses_II_from_Wadi_es-Sebua_temple_by_Dennis_G._Jarvis.jpg)
& (https://upload.wikimedia.org/wikipedia/commons/d/d0/Flickr_-_archer10_%28Dennis%29_-_Egypt-9A-019.jpg).

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- Gauthier, 1912, pp.16-17, Pl. IV [A], V[A,B], VI [A,B].
- PM, VII, p.55.
- Usick, 1998, pp.120-125.
- Weigall, 1907, pp.97-99.
- Willeitner, 2016, pp.246-253, fig.4.

Cat.no. (123)

Standard-bearer colossal statue of Ramesses II

Present location: Wadi Es- Sebuaa Temple – in front of the Pylon

Provenance: Wadi Es- Sebuaa Temple

Material: Sandstone

State of preservation: The surface of the statue is eroded, especially the face, chest, skirt and legs. The lower part of the beard , the face of the falcon , the hood of the cobra , as well as some parts of the king's right arm broken off.

Dimensions: H. 6.00 m

Description:

The standard-bearer statue type was especially common during Ramesses II's reign. Placed in front of a temple or inside the first court, in this case at Wadi Es-Sebuaa Temple, it would have been available to any passer-by for worship. This colossal statue represents a striding king, standing left leg forward, both feet strong presence on the ground (on the base) . He holds down by his left arm a large staff topped with a falcon's head crowned with the solar disk and uraeus; on the left side of the king is a statuette of a princess (queen) by his left leg. The princess left arm folded back on her chest while her right arm outstretched towards the leg of her father.

Ramesses II wears a round, curled wig, which forms visor(vizor) on the forehead, helmed by a headband. This wig is surrounded in front with the uraeus diadem *seched*, whose two visible lateral oblique branches (usually appear) at the back of the head. The top of the head is quite flat, as if something had been placed over it.

As mentioned above the face of the statue is badly eroded, so it would be difficult to describe the facial features. However, the face appears round with full cheeks.

The partly damaged tapering beard is attached to a large and rounded chin. The chest is sculpted schematically, with large shoulders; a broad collar surrounds the king's broad neck.

The pharaoh wears a short fluted skirt reaches to under the calf, its belt with a large, horizontal buckle contains the coronation name of Ramesses II (*Wsr M3ꜥt Rꜥ stp n Rꜥ*). On the front section of the skirt is a pendant consisting of the head of a leopard, and a sequence of seven cobras, each crowned with a solar disk.

The musculature of the body is remarkably executed and gives an idea of the royal power. Both legs appear strong and extremely massive without any indication of the bone structure.



(https://upload.wikimedia.org/wikipedia/commons/d/d0/Flickr_-_archer10_%28Dennis%29_-_Egypt-9A-019.jpg)



(https://commons.wikimedia.org/wiki/Category:Statues_of_Ramses_II_Wadi_es_Seboua)

Bibliography:

- Gauthier, 1912, pp.43-46, Pls.XIV[A,B], XV[A,B].
- PM, VII, p.57.
- Usick, 1998, pp.120-125.
- Weigall, 1907, pp.97-99.
- Willeitner, 2016, pp.246-253, fig.4.

Cat.no. (124)

Osiride colossal statue of Ramesses II

Present location: Wadi Es-Sebuaa Temple, forecourt (*in situ*)

Provenance: Wadi Es-Sebuaa Temple

Material: Sandstone

State of preservation: The double crown once was a top of the king's heads is missing. The whole surface of the statue is badly damaged.

Dimensions: The height of the statue is about 3.75 m.; the height of the statue including the base is about 4.8 m.

Description:

The king is represented in the osiride attitude, both arms crossed on the chest, the right hand brought back on the left side and holds the whip (*nhh3*); the left hand brought back on the right hand side and held the crook (*hk3*). Each shoulder bears a vertical cartouche followed by (*mry Pth*) or (*m Pr Jmn*):

a) on the right shoulder (*wsr M3^ct R^c stp n R^c mry Pth*).

b) on the left shoulder (*R^c ms sw mry Jmn m Pr Jmn*).

Ramesses II was represented originally with the double crown atop the *nemes headdress*; now the statue has lost the double crown and only the nemes is preserved with remains an uraeus attached to the king's forehead. Although the surface of the statue is badly damaged due to many reasons, but the remnants of facial features show a kind of Nubian influences. The pharaoh's face is round and compact, it is also characterized with full cheeks, short and big nose; big almond eyes beneath the eyebrows which have been depicted in raised relief, forming two symmetrical arches. The king's ears are large and due to the general bad state of conservation concerning the surface, it is very difficult to determine if the ears were pierced or not.

He wears the (*šndyt*) short kilt, which ends above the knees by a horizontal row of six uraei (originally every cobra was crowned with a sun-disk) that form the lower edge of the wide inscribed stripe which was hanging from the belt.

Originally the buckle of the belt was shaped in a form of a horizontal cartouche engraved with the name of Ramesses II. The king's legs appear short and massive without any bone structure details. It seems that all osiride colossal statues in the court were carved of the same rock and every statue is the frontal face of the same pillar, so the statue and the pillar are monolithic.

The appearance of this colossal statue is massive and thick; it is certainly too short compared with its width; this is at least the impression produced by the

absence of the royal crown above the headdress. Another explanation indicates why these statues appears with this strange style; as Ramesses II entrusted the management of his work projects here to the viceroy of Nubia *Setau* which, if one judges by the poor quality of the osiride statues style, was forced to settle on an untrained work force, many of whom were snatched from the Libyan oases and by inferior raw materials.



wikimedia.org/wiki/Category:Temple_of_Wadi_es-Sebau#/media/File:Templo_de_wadi_es-sebau-lago_nasser-2007 (22/11/2015)

(Leblanc, 1980, fig.2 [B.3])

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- Leblanc, 1980, pp.75-76, fig.2 [B.3].
- Phillips, 2002, p. 22, 88,138, 259.
- PM, VII, p.55.
- Usick, 1998, pp.120-125.
- Weigall, 1907, pp.97-99.
- Wilkinson, 2000, p. 220.
- Willeitner, 2016, pp.246-253, fig.4.

Cat.no. (125)

Colossal seated statue of Ramesses II

Present location: Abu Simbel the Great Temple - carved in the same rock and left partly attached to the façade, N. 24 in PM, VII.

Provenance: Abu Simbel Temple

Material: Sandstone

State of preservation: The statue is in a good state of preservation, except the upper part of the left arm which has been broken off.

Dimensions: H. 21 m

Description:

The statue is one of four colossal seated figures representing king Ramesses II, set up in front of the façade of the Great temple of Abu Simbel. This colossal statue was called (*Beloved of the Ruler of the Two Lands*) as mentioned on its right shoulder; maybe it is an example of these statues which represent the king as a god. This statue, therefor, represents the living *k3* of the living king, who was given offerings in the same way as god Amun.

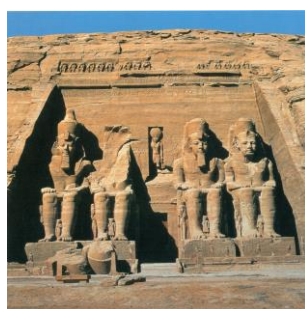
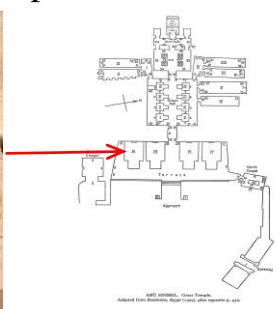
This colossal statue represents Ramesses II seated on a throne with a high back rest. The king places his both hands on his thighs; the palms are flat and inwards. He wears the stripped *nemes* headdress, which is surmounted with the double crown and the *uraeus* is attached to his forehead. The body of the cobra is represented in high relief, where it forms two symmetrical loops flanking the hood. The lower parts of lappets of the *nemes* cover the upper portions of the king's breasts.

The pharaoh's face appears almost triangular. The large prominent eyes are placed horizontally, and the inner canthus were modeled back sharply so that the gaze is not forward but down-ward.

The mouth is large, and the full, well-formed lips were punctuated by deep shadows at the corners, which emphasize the almost prissy tightness of the faint smile. The pharaoh's face is also characterized with full cheeks; wide, straight nose (it was modelled with all human details, especially nostril, apex, root, nasal bridge and finally the nasofacial angle) and well sculpted, round, large chin. The tapering beard which was decorated horizontally is attached to the chin. The king's ears are large and pierced. The king's chest is sculpted schematically, with large shoulders, and it worth to mention that the right shoulder was inscribed with the name of Ramesses II: (*Wsr m3ʿt Rʿ stp n Rʿ*); and was followed by "*Beloved of the Ruler of the Two Lands*" as previously mentioned.

The figure wears a short pleated kilt (*šndyt*), as we can clearly see at both sides, where the pleats are indicated by fluting, but at the front section including the belt with its buckle and the lap, they were all treated as a smooth flat surface.

The legs of the statue are extremely massive as the usual Ramesside legs; they show the same combination of broad generalizing treatment and attention to specific anatomical details: the kneecaps are large smooth convex surfaces without any indication of the bone structure, but the bulge of flesh at the inner fold of each knee, is carefully modeled, to the point of slight exaggeration. There are three statuettes around the king's legs, the first one belongs to princesses *Nebttaui*, the second is attributed to princesses *Binetanat* and the third one is for an unnamed princesses.

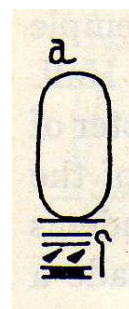


(After Institut du monde arabe, 2004, p.54)

(After Freed, 1987, p.67)



(After Freed, 1987, p.67)



(Habachi, 1969, p.8, fig.6 [A])

Bibliography:

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- Laboury, 2008, p.195, Pls. XXX, XXXII.
- Malek, 2003, p.237.
- Michłowski, 1969, p.302, fig.127.
- PM, VII, p.100.
- Sabbahy & Griggs, 1985, p.97.
- Tyldesley, 2001, p.239.
- Wegner J. & Wegner H.J, 2015 , p.225, fig.8.59.
- Willeitner, 2016, pp.246-253, fig.2.

Cat.no. (126)

Colossal seated statue of Ramesses II

Present location: Abu Simbel the Great Temple, carved in the same rock and still partly attached to the façade of the temple, N. 26 in PM, VII.

Provenance: Abu Simbel the Great Temple.

Material: Sandstone

State of preservation: The upper part of the double crown (namely the red crown) is missing. The right wing of the nemes as well as the right forearm is partly damaged.

Dimensions: H. about 21 m.

Description:

The statue is one of four colossal seated figures representing king Ramesses II, set up in front of the façade of the Great temple of Abu Simbel. This colossal statue was called (*Amenmer*) as mentioned on its right shoulder; maybe it is an example of these statues that represent the king as a god. This statue, therefore, represents the living *k3* of the living king, who was given offerings in the same way as god *Amen*. The statue represents Ramesses II sitting on a throne with a high back rest. He places both hands on his thighs; the palms are flat and inwards. He wears the double crown atop the striped *nemes* headdress and the *uraeus* is on the forehead. The body of the cobra is represented in high relief with the full details; it forms two symmetrical loops flanking the hood.

The pharaoh's face is more triangular, with full and round cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone. The prominent almond, large eyes with softer inner canthi are placed horizontally, and they are gazing slightly downward. His nose is relatively wide and straight, it was modelled with all human details, especially nostril, apex, root, nasal bridge and finally the nasofacial angle. The mouth is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting, with two little hollows mark the corners of the mouth. The ears of the statues are large and pierced; the sculptor was accurate when he executed the ears with all human anatomy details. The tapering beard which was decorated horizontally is attached to the rounded and large chin.

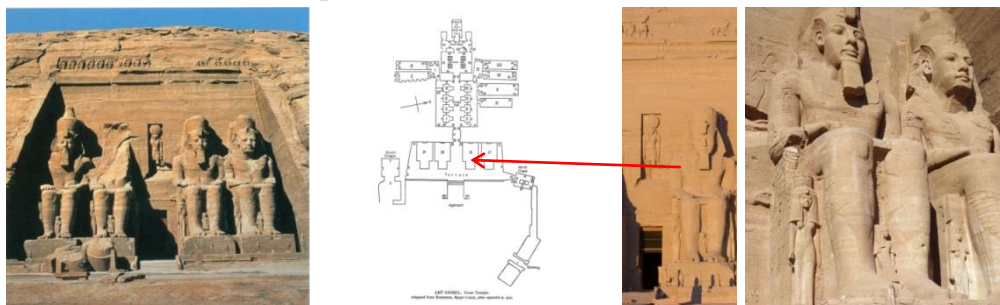
The torso of Ramesses II shows a schematic sculpture: the arms, although well carved, are more vertical; the shoulders are broad, and engraved with the cartouches of the pharaoh; the muscles of the forearms (brachio-radialis) are generally shallow and the wrist is cylindrical. A curious contrast to the tension

and muscularity of the body is formed by the hands. The two hands are modeled with equal care.

The figure wears a short pleated kilt (*šndyt*), as we can clearly see at both sides, where the pleats are indicated by fluting, but at the front section including the belt with its buckle and the lap, they were all treated as a smooth flat surface.

The legs of the statue are extremely massive as the usual Ramesside legs; they show the same combination of broad generalizing treatment and attention to specific anatomical details: the kneecaps are large smooth convex surfaces without any indication of the bone structure, but the bulge of flesh at the inner fold of each knee, is carefully modeled, to the point of slight exaggeration.

There are three figures on the sides of the throne; two statuettes of queen *Nefertari* and one of prince *Ramessu*.



(After Institut du monde arabe, 2004, p.54)





([https://upload.wikimedia.org/wikipedia/commons/2/2a/Temple_of_Abu_Simbel %282427704153%29.jpg](https://upload.wikimedia.org/wikipedia/commons/2/2a/Temple_of_Abu_Simbel_%282427704153%29.jpg)) (Habachi ,1969, p.8,fig.6[A])

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- PM, VII, p.100.
- Tyldesley, 2001, p.239.
- Willeitner, 2016, pp.246-253, fig.2.

Cat.no. (127)

Colossal seated statue of Ramesses II

Present location: Abu Simbel the Great Temple, carved in the same rock and still partly attached to the façade, N.27 in PM, VII.

Provenance: Abu Simbel the Great Temple.

Material: Sandstone.

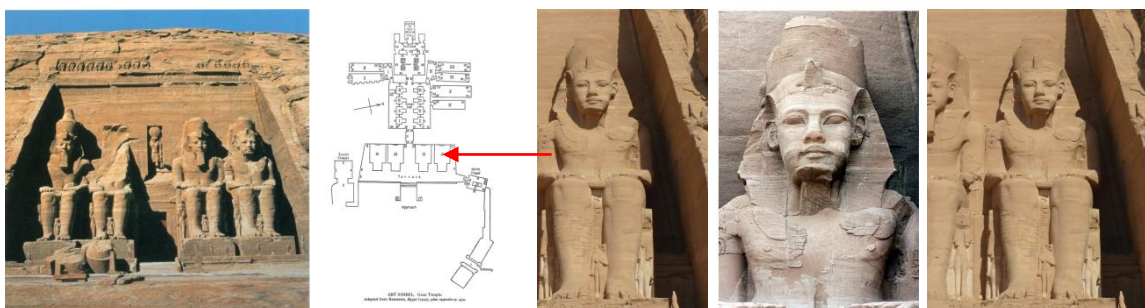
State of preservation: The upper part of the double crown is missing. The right wing of the nemes headdress, as well as the hood of the uraeus is partly damaged. Most surface of the statue is eroded, especially the chest area. The figure's royal beard is broken off. The middle portion of the right leg was damaged and it has been restored with modern materials.

Dimensions: H. about 21m.

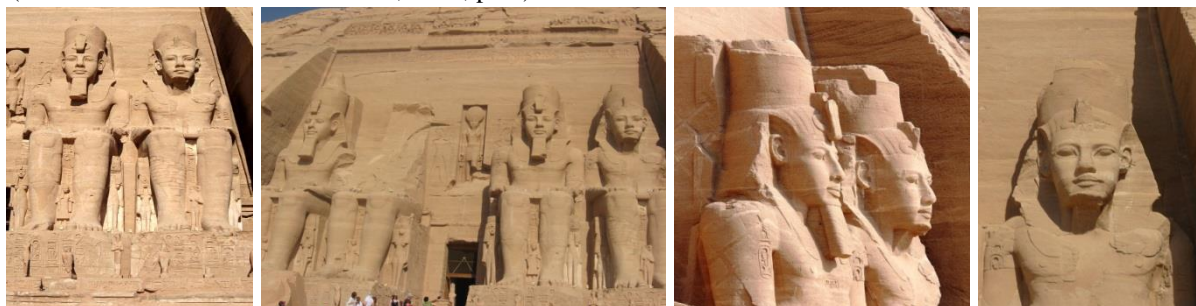
Description:

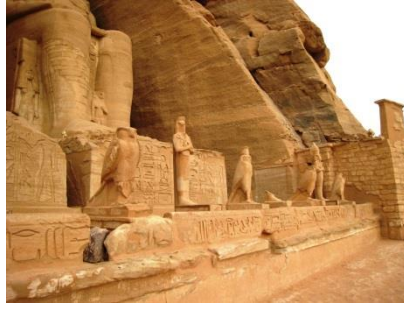
The same description of statue (cat.no .126) with few exceptions:

- This colossal statue was called (*Atemmer*) as mentioned on its left shoulder.
- There are three statuettes on the sides of the throne; the first belongs to the Queen -Mother *Mut-tuy*, the second is for queen *Nefertari* and the third one is attributed to the princess *Mertamun*.



(Photo after Institut du monde arabe, 2004, p.54)





(https://upload.wikimedia.org/wikipedia/commons/2/2a/Temple_of_Abu_Simbel) (Habachi ,1969, p.8,fig.6[A])

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- Tyldesley, 2001, p.239.
- Willeitner, 2016, pp.246-253, fig.2.

Cat.no. (128)

Seated group statue of Ptah, Amun- Ra, Ramesses II [deified], and Ra-Harakhti

Present location: Abu Simbel the Great Temple, Sanctuary

Provenance: Abu Simbel the Great Temple

Material: Sandstone

State of preservation: The king's facial features and the side edges of his blue crown are badly damaged. Both thighs and forearms of the king starting from the elbows including the hands are broken off. The uraeus is missing.

Dimensions: Over life size.

Description:

The sanctuary of Abu Simbel the Great Temple contains a small altar and in its rear niche there is a group of four statues. This monolithic group statue represents four seated figures, consists of a figure of deified Ramesses II, and the three state gods of the New Kingdom, Ra-Horakhti, Amun-Ra and Ptah . The four figures are conjoined by a common back-wall (the rear wall of the sanctuary) which is decorated with inscriptions.

The king's figure was sculpted seated between Amun-Ra and Ra-Horakhti; he places his both arms (partly destroyed) on his thighs. Ramesses II wears the (*hprš*) blue crown with traces of an uraeus on its front.

Most facial features of the king's figure are badly damaged due to many reasons (erosion, flood in the past or the human damage in the Christian era). But the remains show small and deep eyes which are surmounted by arched and protruding eyebrows. The mouth is small, full with slightly upturned corners. The royal figure is beardless with small and rounded chin.

The king's neck is slim and long. Only few statues attributed to the same pharaoh appear with the same shape. The majority of the king's figures show a cylindrical and short neck. The sculpture has managed to show the collarbones perfectly with a great attention to certain details of the human anatomy. The broad shoulders and the remains of both arms; although they have suffered a great damage; they show no more usual royal tension; but the general expression is relaxation. The rib cage is indicated only very lightly, as a slight rounding in receding line of the torso and abdomen.

The king's legs appear slim, with less attention to the anatomical details. Even the muscles on the lower leg are not clearly shown. The feet are big, flat and the toes are quite naturalistically splayed, they appear boneless and joint less.

The axis of the temple is arranged so that on two days of the year, in February and October, the rising sun shoots its rays through the entrance and halls until it finally illuminates the sanctuary statues.



(Photos by the author)



(After Weigall , 1907, Pl.IXXII[2])

Bibliography:

- PM, VII, p.110.
- Weigall, 1907, p.135, PL.IXXII [2].
- Willeitner, 2016a, pp.246-253.

Cat.no. (129)

Eight osiride statues of Ramesses II

Present location: Abu Simbel, Great Temple, Great Hall, No. 3 on the south.

Provenance: Abu Simbel the Great Temple

Material: Sandstone/ polychromy (on face and on the loincloth).

State of preservation: Both arms (the elbows) are partly damaged. The lobule of the nose is broken off.

Dimensions: H. about 8 m.

Description:

In the first hall of the Great Temple of Ramesses II, there are eight osiride pillars; the four on the left wear the white crown of Upper Egypt and the ones on the right wear the double crown of the Two Lands.

The statue is an osiride colossal statue belonging to Ramesses II, engaged on the inner faces of the pillar which support the roof of the hypostyle hall; while the other three sides of the pillar were adorned with low reliefs, showing each time on two superposed registers the image of Ramesses II (*Wsr M3ʿt Rʿ*) making offerings to various gods of Egypt.

The king is represented as Osiris, standing and wearing the white crown with the *uraeus* attached on the front of it. His arms are folded across the chest, holding two sceptres (*ḥk3*) and (*nḥḥ3*) crook and flail, both of the reigning king and of the god of the afterlife.

The pharaoh's face is more triangular, with round cheeks. The painted eyebrows are depicted in a little raised relief, forming two symmetrical arches on the protruding brow-bone, following the curve of the eyes. In this case the eyebrows are prolonged by a band of make-up (a black paint) carved slightly backward.

The prominent almond eyes with softer inner canthi are placed horizontally, and they are gazing slightly downward. His nose is straight; it was modelled with few human details, especially nostril, apex, root, and finally the nasal bridge. The mouth is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting, with two little hollows mark the corners of the mouth. The ears of the statues are comparatively small and non-pierced (?); they were executed with great precision details. The neck is long, broad and free of wrinkles, unlike most developed necks of Ramesses II, which are usually marked by two incised lines. The tapering plain beard is attached to the rounded

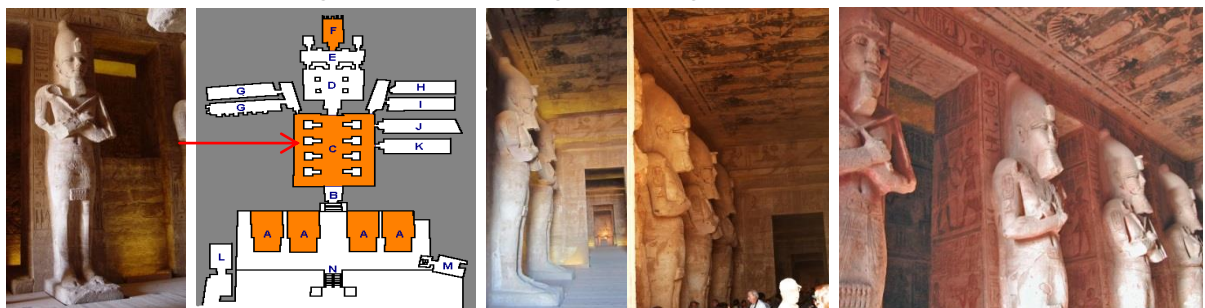
chin. On both sides of the king's face, there are two thin chin-straps, one on each side, rendered in black paint only.

The torso with broad shoulders has not been sculpted schematically as usual the Ramesside colossal statues; the chest appears “lifeless” like a flat and plain surface without any human anatomic details. This statue like the colossi of the façade is engraved on its shoulder with the king names; it was called (*Atemmer*); maybe it is an example of these statues represents the king as a god. It seems that the names of the statues in the first hall correspond with those of the façade except where *Horakhti* changes place with Re of the Rulers. One of these two names must have appeared also on the shoulders of the destroyed statue of the façade. Furthermore, instead of “*Beloved of the Ruler of the Two Lands*” which we find on the façade, the two statues in the first hall are called simply “*Ruler of the Two Lands*”.

The king wears a short ceremonial loincloth with wide and undecorated belt, its buckle is incised with coronation name of Ramesses II (*Wsr M3ʿt Rʿ stp n Rʿ*). The front section of the skirt is ornamented with a pendant consisting of a wide strip which is completely free of decorations or texts, flanked with 6 diagonal stripes (3 on each side) above a sequence of six cobras, each crowned with a solar disk. Concerning the number of the cobras: I found it is a unique case; after comparing this statue with other similar statues which have the same decoration, it is clear that all other statues have seven cobras.

The legs of the statue are heavy with strong muscles; they show the same combination of broad generalizing treatment and attention to specific anatomical details: the kneecaps were sculpted without any indication of the bone structure. The feet are large and fairly flat; the toes are quite naturalistically splayed but they appear boneless and jointless. It is worth mentioning that there is an unusual big space between the big toe and the long toe; not only on this statue, but also with the other seven osiride statue in the same hall.

On the other three sides of the pillar can be seen every time two superimposed scenes where the king makes offerings to the gods.





(Photos by the author)

(Habachi, 1969, p.8, fig.6[C])

(Leblanc, 1980, fig.2 [B.1])

Bibliography:

- Desroches-Noblecourt & Gerster, 1968, pp.22-24, Pls.55-57.
- Freed, 1987, p.66.
- Habachi, 1969, p.8, fig.6 [B, C].
- Leblanc, 1980, pp.75-76, fig.2 [B.1].
- PM, VII, pp.104-105.
- Weigall, 1907, Pl. LXXII [I].
- Willeitner, 2016, pp.246-253, fig.2.

Cat.no. (130)

Colossal striding statue of Ramesses II

Present location: Abu Simbel, Small Temple, carved in the rock and partly attached to the façade, N.1 in PM, VII.

Provenance: Abu Simbel

Material: Sandstone.

State of preservation: Almost complete, but the whole surface of the statue is eroded. The frontal uraeus disappeared and the lower part of the royal beard is broken off. The outer parts (*helixes* and *lobes*) of the king's ears are missing.

Dimensions: H. about 11 m.

Description:

These are the six colossal statues which give the illusion of motion and that animate the entire facade; all statues are striding, youthful, full of life and energy. The statues have been arranged in two parallel groups, but the general layout has allowed the artist to enhance the figure of the queen, which is framed by two statues of the king.

The statue illustrated represents Ramesses II striding as if he comes out of the temple or emerges out from the pylon; his left leg forward, while his two arms are extended along his body; his both hands hold two objects *mks* (unfortunately the projection parts are broken off).

The king wears the *White Crown* which has an unrecognizable appearance due to the normal erosion (maybe this part of the crown was naturally fallen) of the sandstone and it was repaired (restored) at the same time of the construction of the temple. The frontal uraeus disappeared.

The artist has succeeded to add stiffer shape to the whole general appearance of the statue, which is in fact different than those life royal images (facial features). The pharaoh's young face appears rather triangular, with full and round cheeks. The eyebrows were depicted in raised relief, forming two symmetrical arches on the brow-bone. The medium size almond eyes which have been placed horizontally are characterized with the softer inner canthi, prominent eye balls, and they are gazing slightly downward. The king's small, noble mouth is articulated by well-defined edges and it is slightly slanting. Two little hollows mark the corners of the mouth. Although the lower portion of the nose is badly damaged, the remains show that it was originally wide and straight. The ears of the statue appear in a bad state of conservation, as we note the great damage of the outer parts (*helixes* and *lobes*), and according to this reason it will be very difficult to identify the style of these ears. The partly broken tapering beard is

attached to the round, small chin. The king's chest is sculpted schematically, with large shoulders.

The torso of the statue appears flat; the chest muscles have been sculpted lifeless, almost schematically: the arms, although they have been carved perfectly, but they appear vertically; the engraved shoulders are broad; the muscles of the forearms (brachio-radialis) are generally shallow and the wrist is cylindrical.

The king wears a very short pleated kilt (*šndyt*), as the pleats are indicated by fluting. The skirt is held by a plain belt and its buckle has been executed in a form of a horizontal cartouche and it has been inscribed with the name of Ramesses II (*Wsr M3ꜥt Rꜥ stp n Rꜥ*). The front section of the skirt is decorated with a representation of a dagger slips out under the belt; it is characterized with a falcon headed pommel, short and slim blade and its tip is swollen and rounded.

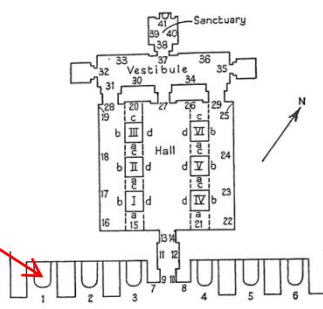
The king's well preserved legs show that the partly damaged knees are broadly clear under the kilt which is still relatively short and stops well above the knee. The knees are marked by a groove on the internal side of the leg and a projection on the outer side. The tibia is pointed out by a vertical bone and was separated by a depression of the slanting muscle which joins the well-shaped calf. The fibula is made by a vertical projection defined by two parallel grooves which join under the protruding lateral malleolus (partly eroded). The feet are flat, large and relatively eroded. The toes (relatively weathered) are quite naturalistically splayed, but they appear boneless and jointless. They are, in fact, typical Egyptian feet. There are two small statuettes represent two sons of Ramesses II (*mry Jtm* and *mry Rꜥ*).



(After Institut du monde Arabe, 2004, p.196)

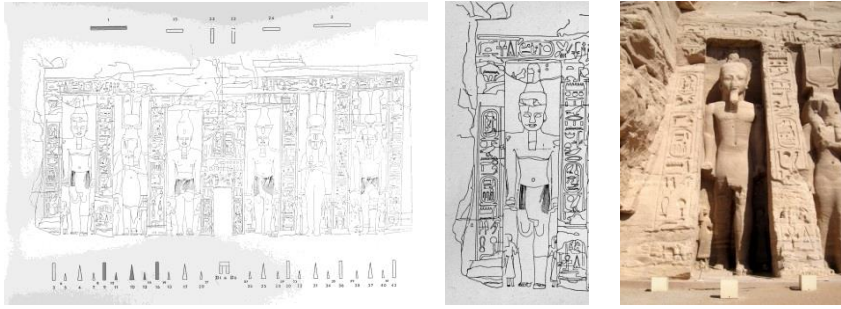


(Desroches-Noblecourt & Kuentz, 1968, Pl. A 17)

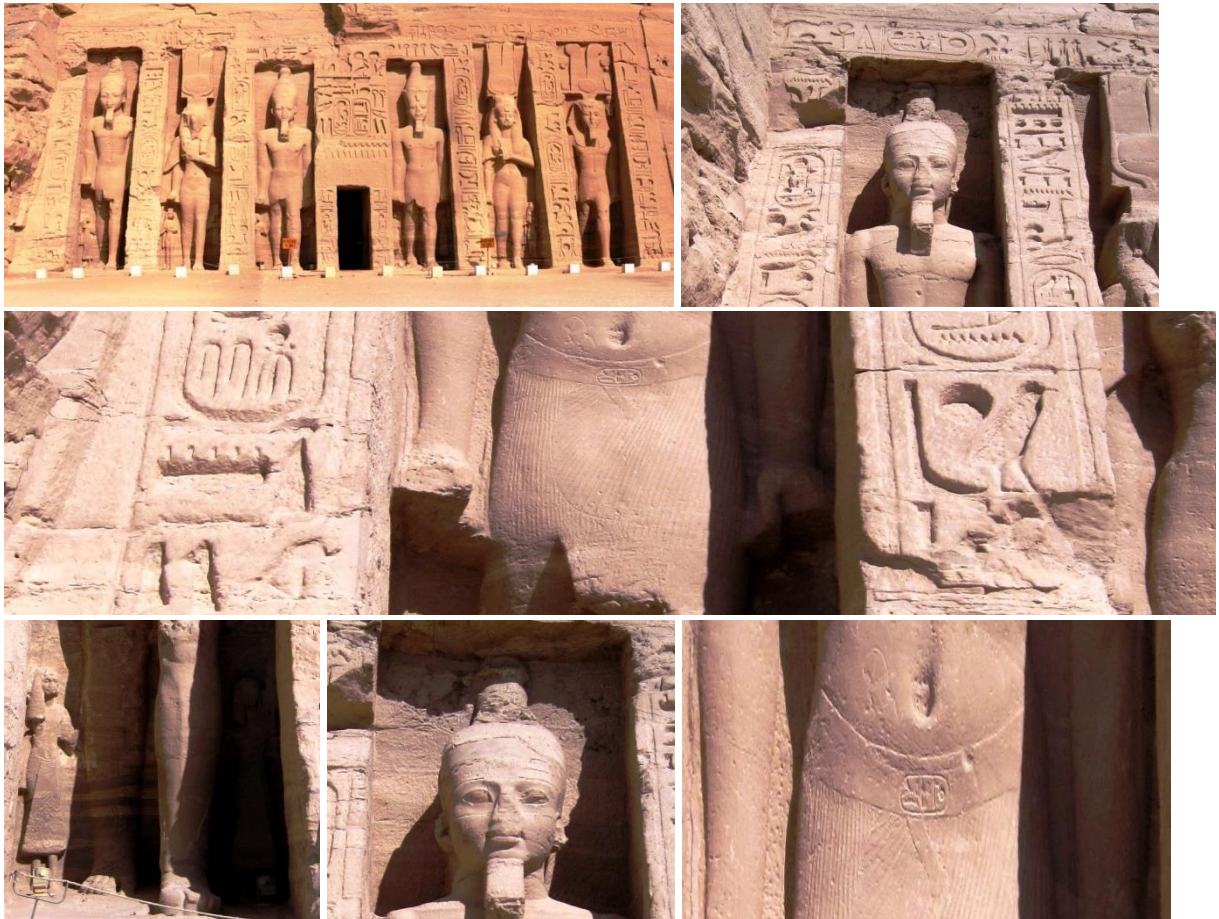


(After PM, VII, p.111)





(After Desroches-Noblecourt & Kuentz, 1968, Pl. A 17)



(Photos by the author)

Bibliography:

- Desroches-Noblecourt & Kuentz, 1968, pp. 18-25, Pls. clé A 17, A 25, A4, A.37.
- Institut du monde Arabe, 2004, p.196.
- PM, VII, p.111.
- Willeitner, 2016, pp.246-253, fig.8.

Cat.no. (131)

Colossal striding statue of Ramesses II

Present location: Abu Simbel, Small Temple, carved in the rock and attached to the façade, N.3 in PM, VII.

Provenance: Abu Simbel

Material: Sandstone

State of preservation: Almost complete, but the whole surface of the statue is eroded. The frontal uraeus disappeared and the lower part of the royal beard is broken off. The outer parts of the king's ears are missing. The left knee missing but it has been restored recently with modern materials.

Dimensions: H. about 10 m.

Description:

The same details like statue (*cat.no. 130*), with few exceptions:-

* This colossal statue is called (*ḥk3 T3wy -mry Jmn*) Ruler of the Two Lands-beloved of Amun.

* The statue appears in a different attitude as the king wearing a high white crown where the uraeus marks its frontal section.

* He wears a long royal beard widening at the bottom.

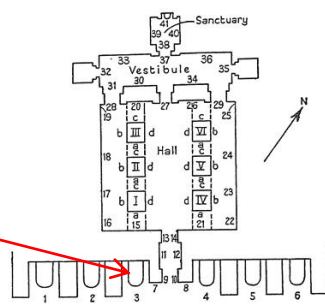
* There is no representation of the dagger.

* There are two small statuettes representing two royal sons of Ramesses II (*R^c ḥr wnm.f* and *Jmn ḥr ḥpš.f*).

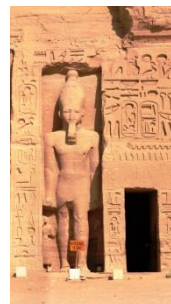
* The artist has succeeded to add stiffer shape to the whole general appearance of the statue, which is in fact different than those life royal images.



(After Desroches- Noblecourt et Kuentz, 1968, Pl. A 25)

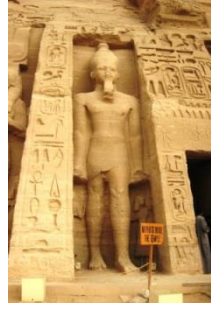


(PM, VII, p.111)

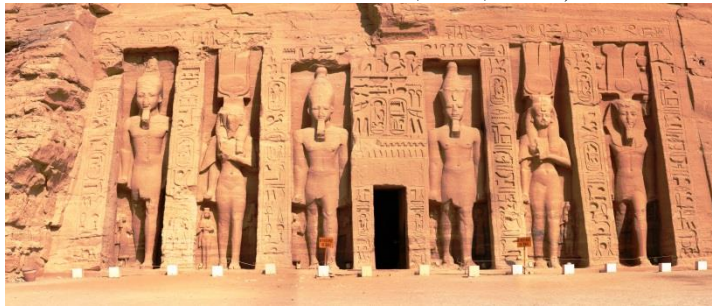


(After Institut du monde Arabe, 2004, p.196)





(After Desroches- Noblecourt et Kuentz, 1968,Pl.A25)



(Institute du monde Arabe, 2004, p.196)

Bibliography:

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- Willeitner, 2016, pp.246-253, fig.8.

Cat. no. (132)

Colossal striding statue of Ramesses II

Present location: Abu Simbel, Small Temple, carved in the rock and attached to the façade, N. 4 in PM, VII.

Provenance: Abu Simbel

Material: Sandstone

State of preservation: Despite the disfigurement of the faces, due to breakdown of the nose and the fallen fragments of the lips, the ears have been chipped.

Dimensions: H. about 10 m

Description:

The same details exactly like statues (cat. nos. 130&131); especially when we can see an almost complete similarity of the facial features of the three faces: the upper eyelids and the prominent eyebrows, the eyes have been executed very almond, curved slightly close to the nose, and sketched out smiling and frozen at the same time.

It is worth mentioning that this colossus is located on the northern side of the temple's gateway, so it should wear the crown of Lower Egypt; but in sculpture in the round, this crown is always replaced by the (*pschent*) which is massive and therefore less fragile.

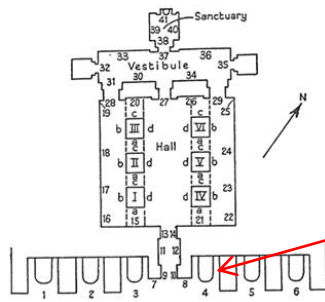
On the other hand, this colossal statue is characterized with few differences:-

-It is called (*R^c n ḥk3w mry Jtm*).

-The king wears the double crown (*pschent*) which consists of the white crown and the red crown whose rear upright part is not indicated and its frontal part is adorned with the uraeus.

- The short kilt (*šndyt*) of the king appears without the representation of the dagger.

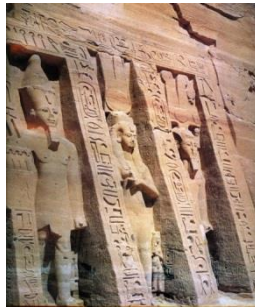
- To the right and to the left of this statue, appears a small statuette of a king's son (*Jmn ḥr ḥpš.f* and *R^c ḥr wn.f*).



(PM, VII, p.111)



(After Institut du monde Arabe, 2004, p.196)



(After Desroches- Noblecourt et Kuentz, 1968, Pl. A 25)



(Institute du monde Arabe, 2004, p.196)

Bibliography:

- Desroches- Noblecourt et Kuentz, 1968, p.19, Pl. A 25.
- Institute du monde Arabe, 2004, p.196.
- PM, VII, p.111.
- Willeitner, 2016, pp.246-253, fig.8.

Cat.no. (133)

Colossal striding statue of Ramesses II

Present location: Abu Simbel, Small Temple, carved in the rock and partly attached to the façade, N. 6 in PM, VII.

Provenance: Abu Simbel

Material: Sandstone

State of preservation: Almost complete, but the whole surface of the statue is eroded. The uraeus is badly eroded and the lower part of the royal beard is broken off. The left thigh in addition to left leg was almost missing, but they both have been restored recently with modern materials. The lower part of both hands, as well as both king's feet, is badly damaged.

Dimensions: H. about 11m.

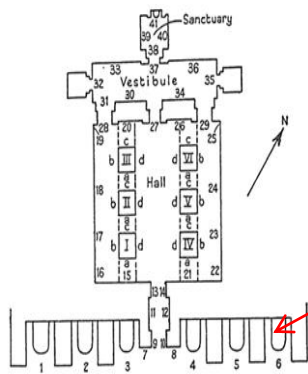
Description:

The statue of the king is represented in the far north of the façade of the temple. It has been sculpted with the same details exactly like statues (cat. nos.130, 131 &132); especially when one can notice an almost complete similarity of the facial features of the four faces: the upper eyelids and the prominent eyebrows, the eyes have been executed very almond, curved slightly close to the nose, and sketched out smiling and frozen at the same time.

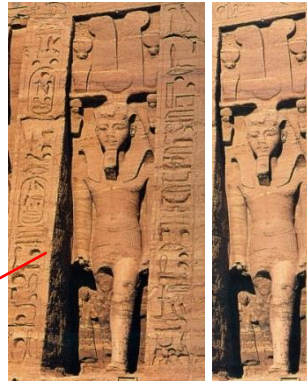
On the other hand, this colossal statue is characterized with its headdress, which is, in fact, the most elaborate of all those crowns that adorn the royal figures.

This headdress consists of two main parts. The lower part is the striped *nemes* headdress with a representation of an *uraeus* (only remains) is attached on its frontal section. The remains of the cobra's body show that it was represented in high relief with full details; it forms two symmetrical loops flanking the missing hood. The upper section of the headdress (atop the *nemes*) is the combined double feathers crown (*šwty*) which consists of: two corrugated ram horns; four figures of cobras (*uraei*) crowned with the sun disk (the upper two *uraei* are more bigger than the others beneath the horns), and finally on the middle of the crown there are two ostrich feathers, adorned with the sun disk at their base.

- It is also clear that the king's short kilt (*šndyt*) appears without the representation of the dagger. The king's figure is flanked by two small statuettes of princes (*mry Jtm* and *mry R^c*) sons of Ramesses II.



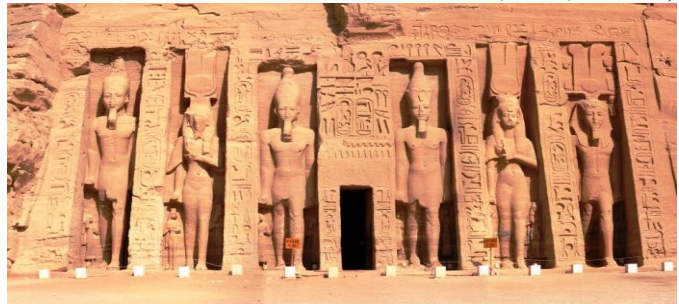
(After PM, VII, p.111)



(Institute du monde Arabe, 2004, p.196)



(After Desroches- Noblecourt et Kuentz, 1968, Pl. A 37)



(Institute du monde Arabe, 2004, p.196)

Bibliography:

- Desroches- Noblecourt et Kuentz, 1968, p.20, Pl. A 37.
- Institute du monde Arabe, 2004, p.196.
- PM, VII, p.111.
- Willeitner, 2016, pp.246-253, fig.8.

Outside Egypt

-Palestine or Syria.....(n° 134)

Cat.no. (134)

Upper part of a royal figure, possibly Ramesses II

Present location: British Museum, No.118544

Provenance: Found in Palestine or Syria

Material: Calcite- with extensive traces of the original painting.

State of preservation: The uraeus is broken off, the face is damaged, the nose and mouth being considerably knocked about.

Dimensions: H. 25cm, W.20cm.

Description:

The head has the short round wig very common on royal figures of the 19th Dynasty and later. At the back is a rectangular plinth. There are no inscriptions on the figure, no cartouches either on the plinth or on the upper arms, which give us no certain information about the owner of this head; but there seems to be little doubt that it is intended for Ramesses II or perhaps for Merenptah. It is a purely conventional an official figure, but from the analogy of other royal statues one should guess this to be meant of Ramesses II or one of his sons. The most important idea concerning this statue is that it is an interesting example of the official royal statuary, set up in some towns of Palestine as a mark of the Egyptian imperium.



(After Hall, 1928, Pl. XXIX, [1])

Bibliography:

-Hall, 1928, p.280, Pl. XXIX, [1].

-PM, VII, p.382.

Statues from unknown provenance

(n^{os} 135-146)

Cat.no. (135)

Bust of Ramesses II with a scarab on top of his head

Possibly usurped from Tutankhamen

Present location: Toledo Museum / United States, Acc. No.1906.227

Provenance: Unknown

Material: Granodiorite

State of preservation: The lower part of the figure from navel height and the royal beard are broken off. The lower part of the nose, the mouth and the chin are all partly damaged.

Dimensions: H.30.5 cm.

Description:

The illustrated fragmentary statue represents a striding young pharaoh. The king is shown wearing the striped *nemes* headdress with the *uraeus* decorating the forehead. On the middle top part of his head there is a three-dimensional, forward-facing scarab. The iconography of the facial features including (cheeks, eyebrows, eyes, mouth, nose, large ears and the chin), and the schematic design of the body, especially (the shoulders and the chest) show no association with other similar effigies of Ramesses II. The religious symbolism of a scarab sculpted on the top of a royal head was new in the royal statuary of the New Kingdom, especially in the Ramesside Period. It signified the wish to be reborn after death, a renewal. The power of *Khepri* was transferred to the pharaoh as a guarantee of a prosperous and renewed Egypt. The preserved upper part of the back pillar is inscribed with the throne name of Ramesses II. Due to the figure's facial features, it maybe suggested that it was originally made as a representation of Tutankhamen, subsequently usurped for Ramesses II, although the inscription on the pack pillar refers to Ramesses II.



(©Toledo Museum of Art)

Bibliography:

- De Morgan, 1894, p.51, Nr.156.
- Kassem, 2014, pp.179-184, fig.4.
- Luckner, 1971, No.3, p.67, fig.9; Maspero, 1915, p.188, Nr. 731.
- Minas-Nerpel, 2006, pp.401-402, figs.162-163.
- PM III, II², p.835; PM, VIII¹, p.79; The Toledo Museum of Art, 1971, p.67, fig.8.

Cat.no. (136)

Striding figure of Ramesses II

Present location: Metropolitan Museum of Art New York - No. 90.6.1

Provenance: Unknown

Material: Limestone, with polychromy on the surface

State of preservation: Nose, arms, lateral sides of the kilt and the lower parts of the legs including the feet are missing. The hood of the uraeus is completely broken off.

Dimensions: H.58 cm, W.24 cm.

Description:

This fragmentary sculpture was originally part of a votive statue representing an official of Ramesses II. The official, most of whose figure is not preserved, was shown kneeling to dedicate a shrine surmounted by the ram's head of the god Amun and fronted by a small standing image of the king. The surviving portion includes the upper part of the shrine, its sides are decorated in raised relief with the names of Ramesses II; the small statue of the king himself; and fragments of the donor's outstretched hands (visible on either side of the shrine). The figure of the king is represented striding, left leg forward in the traditional male pose, while his arms are extended and the hands (only fragments) rest, palms down, on a projecting triangular apron; a pose that expresses reverence towards a deity.

The pharaoh wears the striped *nemes* headdress which is characterized with its equal sized, colored stripes. The partly damaged uraeus is attached to the frontal lower section of the *nemes* and only four coils represent the remains of the uraeus are visible.

The king's round, sensitive face with chubby cheeks represents a portrait of the young king in which grace and grandeur are intermixed. The small, almond eyes with the narrow slits are partly veiled by the lowered lids. The eyes are also surmounted by protruding and colored eyebrows which follow the curve of the eyes. The colored eyeballs were modeled back sharply so that the gaze is not outward but down-ward.

Although the mouth is partly damaged, but its remains appear that: the mouth was small and is remarkable with the faintly pursed lips with their well-defined curves and strongly marked corners. The lower portion of the king's nose is broken off, but it seems that it was an aquiline nose. This may have been a family trait, although for Ramesses it seems to be really noticeable only on images

made early in his reign, perhaps by sculptors who were accustomed to carving the likeness of his father. The ears are medium size and non-pierced; it seems that the sculptor has largely succeeded in showing many of the human anatomy details.

The king's chest has been sculpted schematically with broad shoulders. A broad collar consists of five rows of colored beads ornaments the king chest.

It should be noted that the belly of the king's figure appears flabby, especially the part above the buckle of the belt. Actually, this is a new and unusual shape in the statuary of Ramesses II.

Ramesses II wears a projecting triangular apron (partly destroyed) .The front section of the kilt is decorated perfectly with a set of vertical strips in the middle surrounded by a group of diagonal strips, all are hanging from the belt. The wide belt is divided into two equal parts by a prominent line in the middle. The loop of the belt is completely free of inscriptions and it was carved to appear as an oval cartouche. The lower part of the front section is ornamented with a frieze of eight beads in the shape of eye tears, surmounted with two cobras, each crowned with a solar disk.

Overall, the body bears some hallmarks of the Amarna Period, with pronounced breasts, narrow waist, and slightly bulging belly. The figure possibly belongs to this group in the statuary of Ramesses II which was strongly influenced by the style of the Amarna Period.

Inscriptions: cartouches of Ramesses II (*mry Jmn R*) on the sides of the shrine.



(©Metropolitan Museum of Art New York)

Bibliography:

- Gillett, 1998, no. 1868 C.
- Hayes, 1959, II, p. 352.
- Vandier, 1958, p. 468, Pl. CLVII.

Cat.no. (137)

Fragmentary seated statue of Ramesses II

Present location: Luxor Museum No.J. 1009; Cairo Museum, No. CG.824, SR 4/ 13763.

Provenance: Unknown.

Material : Grey granite with a patch of pink.

State of preservation: The hood of the uraeus and the royal beard are missing. A small part of the nose and the right wing of the *nemes* are broken off.

Dimensions: H.58 cm, total H.117 cm.

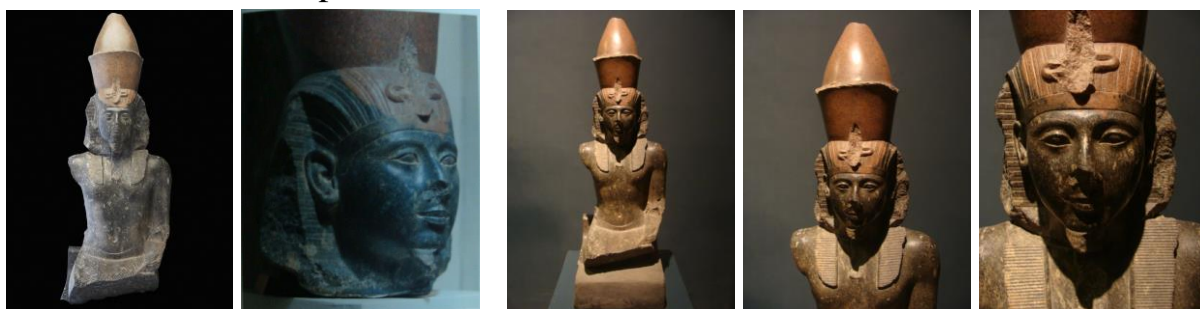
Description:

This bust represents Ramesses II with youthful facial features. It was probably carved early in his reign, because it has strong similarities to a bust of the king in Cairo Museum(Cairo Museum, CG 616, SR 4/13661) and to the facial features of his famous seated figure in Turin Museum(Turin Museum, n°. 1380), both believed to be among his earliest representations.

This unusual bicolored granite has a patch of pink colour in the area of the forehead, so symmetrically placed that it might have been planned. Presumably, the spot would have been covered by a layer of paint when the statue was new. This head is an example of the typical Ramesside style at its best: the shape of the small almond eyes, especially the fleshy plasticity of the upper eyelids; the round, childlike planes of the face; the faintly pursed lips with their well-defined curves and strongly marked corners; even the earring holes in the earlobes.

Ramesses II was shown here with an aquiline beak of nose. This may have been a family trait, although for Ramesses it seems to be really noticeable only on images made early in his reign, perhaps by sculptors who were accustomed to carving the likeness of his father.

It seems that the present head represents a specific style, in both spirit and details. There is a shade of reticence. The facial features are proportionately smaller and tighter, especially the mouth, if we compare it with other sculptures dated from the same period.



(Cairo Museum, photo by Sandro Vannini)



(Photos by the author)

(After Sourouzian, 1998, fig.5& Pls.46-47)

Bibliography:

- Borchardt, 1925, pp.113-114, Pl.152.
- El- Shahawy, 2005, pp. 92-94, Pl. 93, 95.
- KRI II, 780, n.3.
- Russmann, 1989, p.149, Pl.68.
- Sourouzian, 1998, pp.290-292, fig.5& Pls.46-47.
- Sourouzian, 2000, p.407, fig.1.
- Vandier, 1958, p.620.

Cat.no. (138)

Upper part of a seated statue of Ramesses II

Present location: British Museum, No.AE 109

Provenance: Unknown

Material: Black granite.

State of preservation: The statue is in a poor condition. Much of the lower part is lost and most of the surviving parts of the statue have suffered from surface flaking.

Dimensions: H. 82 cm

Description:

This statue represents Ramesses II sitting on a chair (throne), extending his hands up on his knees. He wears the *nemes* headdress, his ears uncovered (only one ear is preserved). The king's face is characterized with half open, small almond eyes, straight nose and the fleshy lips. The mouth is slanting slightly and it is articulated by well-defined edges. Due to the surface flaking, it is difficult to identify the shape of the cheeks. The long ceremonial beard is attached to the round chin. The king wears the conventional royal kilt *shendyt*, where its buckle is incised with a cartouche of Ramesses II.

The back pillar of the statue is inscribed with a single vertical column of deeply cut hieroglyphic text of which only a few signs remain.



(©British Museum)

http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=177488&partId=1&people=99952|99119&object=19796&museumno=109&page=1 (01-12-2014)

Bibliography:

- British Museum, 1909, p.161.
- HTBM Part 9, Pl.VI
- KRI, II, p.781.
- James, 1970, Pl.6
- PM VIII, p. 63.

Cat.no. (139)

Fragmentary seated statue of a king, probably Ramesses II

Present location: Cairo Museum, No. JE 36351, SR 4/ 12042

Permanent: EMC-R 19-Corr

Provenance: Unknown (according to the database of Cairo Museum); but as for Legrain it was found in Karnak Temple between the Fourth Pylon and the obelisk of Thutmosis IV.

Material: Sandstone

State of preservation: The statue is in a bad state of preservation (fragmentary). The hood and coils of the cobra have been damaged; the surface of the left cheek is eroded; the right arm, the left forearm including hands are broken off, the lower part of the statue and most surface of the chest are badly damaged.

Dimensions: H. 71cm.

Description:

This sculpture represents a king (possibly Ramesses II) sitting on a cubic seat (throne) with a short back pillar; his left hand (destroyed), clenched in a fist, rests on his left knee (supposed), while in his right hand (partly destroyed) he holds the crook (*ḥk3*), which its opening orients little upward, towards the head of the king, and rests on the king's right shoulder.

He wears the striped *nemes* headdress and the uraeus (partly damaged) is attached to his forehead. The lower parts of the relatively short lappets (wings) of the *nemes* cover the upper parts of the king's breasts. The pharaoh's round face is characterized with chubby cheeks. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone which follow the curve of the eyes. The small, prominent, almond eyes with softer inner canthi are placed horizontally, and they are gazing slightly downward with a faint smile. His nose is relatively wide and straight. The relatively small mouth is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting, with two little hollows mark the corners of the mouth. The ears of the statue are large and due to the low resolution of the photos, the author is not able to determine whether the ears are pierced or not.

The neck is thick; the king's chin appears large and oval. According to the royal beard which is mostly destroyed, very few remains are still preserved, and unfortunately these remains will not allow the author to identify it. The chest is sculpted schematically, with large shoulders. The figure wears a short skirt *šndyt* (its lower part is destroyed), where the pleats are indicated by fluting, and it is held by a wide belt.



(Cairo Museum , photo by Amina El Baroudi)

Bibliography:

- Legrain ,1904, p.36[19], Pl.VI.
- Myśliwiec, 1992, pp. 89-100, note. 73.
- PM II², p.77.

Cat.no. (140)

*Sphinx statue offering a vase, from 18th dynasty usurped by
Ramesses II*

Present location: Cairo Museum, No. TR 2.11.24.2, SR 4/ 13658.

Permanent: [display] EMC-R14-E3- a.

Provenance: Unknown

Material: Limestone

State of preservation: The upper section of the king's head including the *nemes*, the rear of the lion, and the top of the vase including the ram head (supposed) are all broken off. Few traces of the uraeus are still preserved.

Dimensions: H. 90 cm.

Description:

This androcephalous sphinx with a human bearded face represents the king as the sun god. The pharaoh wears the *nemes* headdress with the uraeus (only traces) on the front. The two front paws of the lion have been changed to become two arms end with hands, as we can see the palms are holding a vessel with a missing lid (maybe it was a ram head the symbol of Amun) standing before the sphinx .

The paunch of the vase was inscribed with a cartouche representing the birth name *nb ḥ3ꜥw (Rꜥ ms sw mrj Jmn)* of Ramesses II, besides, another text dedicating this votive offerings to Amun.

The rather triangular face of the king with the round cheeks is characterized with the slightly long and aquiline nose. The eyebrows are depicted in raised relief, forming two symmetrical arches on the protruding brow-bone which follow the curve of the eyes. The small prominent almond eyes with narrow slits and softer inner canthi are placed horizontally, and they are looking straight ahead. The small mouth is articulated by well-defined edges, an accentuated lower lip, and it is slightly slanting. The ears of the statue are small and non-pierced. The tapering beard is attached to the rounded chin.

The feline, whose morphology is remarkably designed, its chest is adorned with a stylized mane, represented by vertical engraved lines extending around the *nemes* and ends in a point on each side of the ponytail.

By dedicating this votive offerings to Amun, the representative currently offer the vase of the New Year (*nmst* vase); so the king wanted to place himself under the protection of the river that annually brought life and prosperity to Egypt.



(Cairo Museum, photos by Sandro Vannini)

Bibliography:

-Hawass& Vannini, 2008, p. 163.

Cat.no. (141)

Ramesses II between Amon-Ra and Mout

Present location: Turin Museum –No. 767

Provenance: Unknown

Material: Red granite

State of preservation: The beard of god Amun is missing.

Dimensions: H.174, B.W. 112 cm.

Description:

A monumental monolithic group statue represents Ramesses II sitting between, Amun and Mut. The pharaoh wears the striped *nemes* head dress and the *uraeus* ornaments his forehead. His crown consists of ram's horns, a solar disk and two tall feathers bordering the solar disk. The king's wide almond eyes are placed horizontally. The mouth is small with fleshly lips, and it is articulated by well-defined edges; with two little hollows mark the corners of the mouth. The pharaoh is shown with a finely –curved nose, chubby cheek bones and a broad chin. His chest is sculpted schematically and there is a collar consisting of 6 rows decorating the upper part of the chest. The king wears the short kilt *šndyt* which its frontal section is simply decorated.

The three figures are conjoined by a common back-pillar which is decorated with inscriptions.



(Photos after Scamuzzi, 1966, Pl. LX)



(©Turin Museum)

Bibliography:

- Freed, 1987, p.59; Gulyás, 2003, p.59-60, Pl.15, fig.2; PM, II, p.215. ; Scamuzzi, 1966, Pl.LX. ; Vandier, 1958 ,p.397,409,411,419,643.

Cat.no. (142)

Seated group statue of Ramesses II with two gods

Present location: Ismailia Museum –No.1086

Provenance: Unknown (most probably is from Delta).

Material: Rose granite

State of preservation: Almost complete; the king's face is badly eroded; the sun disk and the face of the right god are badly damaged; the beards of the three figures are missing; the left forearm of the left figure is broken off. Some parts of the surface of the group have been weathered, especially the lower part of the outer face of the back slab.

Dimensions : H.250, W. 80, L.154 cm

Description :

The same details like (cat.n^o.33).



(Photos by the author)

Cat.no. (143)

Head from a royal statue, probably Ramesses II

(Recently attributed to Hatshepsut)*

Present location : München Staatliche Sammlung Ägyptischer Kunst , No. GL301.

Provenance: Unknown.

Material: Red granite.

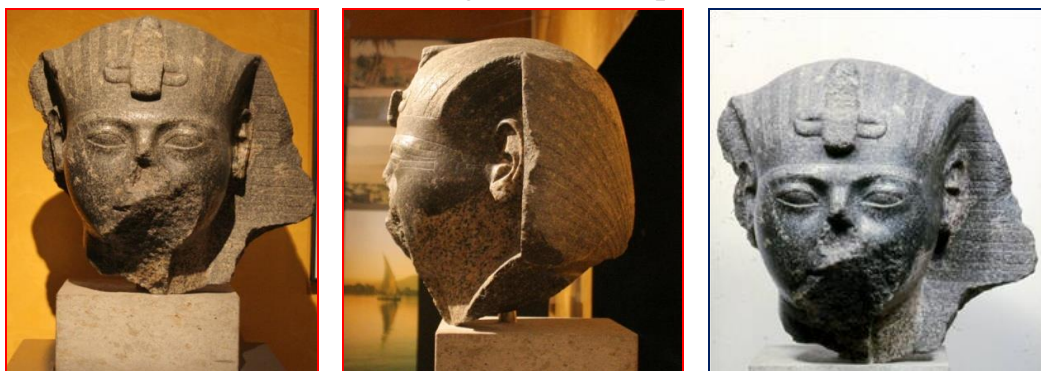
State of preservation: The head of the uraeus and the right part of the headgear are missing, as well as large part of the mouth and chin, and the beard. It seems that the nose, once damaged, had been repaired. Strong damages at nose and lower half of the face.

Dimensions : H. 47, W.37, L. 28 cm.

Description:

This head from a life-size royal statue represents a pharaoh wears the striped *nemes*-headdress, with the uraeus on his forehead. The style and the iconographic features (the details of the cobra; small almond slanting eyes; the eyebrows with the cosmetic lines; the chubby cheeks; and finally the large, pierced ears) suggest an attribution to Ramesses II (possibly to Hatshepsut) . An additional confirmation of dating the head to the beginning of the Nineteenth Dynasty is the kind of used stone: the join area of veins of grey granite and pink granite. Parallels for such a characteristic of the material are e.g. the 'young Memnon' in the British Museum and the naos of *Seti I* in Turin. Attempts to find the lower part of the statue have been unsuccessful thus far.

On the other hand, according to the recent studies done by A. Ćwiek, this head should be attributed the Hatshepsut; based on the similarity of the facial features between this head and other well-known figures of the queen.



(©München Staatliche Sammlung Ägyptischer Kunst)

Bibliography:

-Wildung, 1976, no. 83, p. 126.

* According to Andrzej Ćwiek (A. Ćwiek, *Śmierć i życie w starożytnym Egipcie*, Poznań 2005, p. 25 fig. 23).

Cat.no. (144)

Head of a king, probably Ramesses II from a staff-bearer statue

Present location : München Staatliche Sammlung Ägyptischer Kunst, No. ÄS 7115

Provenance: Unknown.

Material : Greywacke stone.

State of preservation: The beard and the nose are missing; the hood of the uraeus is partly destroyed.

Dimensions : H.11, W. 9, L. 10,5 cm

Description:

This illustrated head depicts a young ruler wearing a curled wig, with an *uraeus* on his forehead. The pharaoh's face is round with protruding cheeks. His nose is partly damaged, and it seems to have been wide. The small elongated eyes are half opened, and outlined by two engraved lines; their inner canthi are slightly prolonged towards the nose. The long and arched eyebrows have been modeled with two lines in low relief. The mouth is small, with fleshy lips and drilled corners.

The king's face is marked by the two side stripes (chin stripes); they were shaped to hold the royal beard. The face is characterized with two vertical furrows between the nose and the cheeks.

The right and left parts of the wig which are framing the face are carelessly executed; they look like as if they were unfinished. The king's neck is round and thick.



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Bibliography:

- Grimm, & Others 1997 - Nr. 55
- Im Zeichen des Mondes, 1999, p. 109, Nr. 53.
- PM, VIII¹, p.101.
- Schoske, 2016, (Objektkatalog no.15), p.90.

Cat.no. (145)

Royal head from the Ramesside Period, attributed to Ramesses II

Present location : München Staatliche Sammlung Ägyptischer Kunst, No. GL 128

Provenance: Unknown

Material: Limestone

State of preservation: The hood of the cobra and the middle part of the nose are broken off. (The nose was damaged in ancient times; this may have happened during sculpting the statue and the breaking point has been smoothed to receive a separated replacement piece).

Dimensions: H. 19.5 cm.

Description:

This perfectly sculpted head represents a king wearing the *Blue Crown* (*hprš*). The partly damaged uraeus is attached to the frontal section of the crown. The pharaoh's face is almost triangular. The small prominent almond eyes are placed horizontally and the partly damaged nose seems to have been small. The lips are narrow, fleshy and they are finely modeled, with two small hollows on the corners. The cheeks are chubby and the chin is round. The ears are small. The king's neck appears rounded.

It seems that this head probably belongs to Ramesses II; it could have been carved early in his reign. However, one feature is not typical of this king, namely, the figure of the cobra, which has a form different from the Ramesside Period representations of cobras.



(© München Staatliche Sammlung Ägyptischer Kunst, GL 128)

Bibliography:

- Schoske ,2016 , (Objektkatalog no.250),p.395.
- Grimm, 2010, p.142, Nr. 29, Pl. 143.

Cat.no. (146)

*Upper part of a royal statue from the Middle Kingdom, usurped by
Ramesses II*

Present location: The State Hermitage Museum, St. Petersburg, Inv.No.DV-6399.

Provenance: Unknown

Material: Anthracite Granodiorite with inclusions of white.

State of preservation: The statue is broken horizontally just above the elbow and the lower part is missing; pockmarked surface; Eruptions from the right edge of the nemes and the ear; large portions of the beard flaked off; left shoulder back broken.

Dimension: H.35 cm, W.29 cm, depth 18 cm.

Description:

An under life size bust of Amenemhat II, which was usurped by Ramesses II. The sculpture represents a king wears the *nemes* headdress. The volume of the *nemes* is in balance with both broad face and the short, thick neck. Its temple folds are rounded, and its pleats follow a triple- stripe pattern cut in bold relief. The specific form of the uraeus as a counter-clockwise coil appears in sculpture for the first time during Amenemhat II's reign.

The face area below the eyes has been cut back and re-executed. Eyes, ears, the *nemes* with the uraeus, the original outline of the face, and the torso are all unmodified. The eyes are almond and the straight lower eye rims, and upper eye rims arched to a semi- circle. The brows were executed as wide relief bands that dip slightly at the root of the nose and extend parallel to the flaring cosmetic lines, far beyond the outer canthi towards the ear. Eyes, ears, the *nemes* with uraeus, the original outline of the squarish face, and the stocky torso are all unmodified. The pectoral muscles are accentuated, and the deltoid muscle of the preserved right shoulder is boldly modelled.

There are large and crude cartouches of Ramesses II gouged into the upper arms of this object:

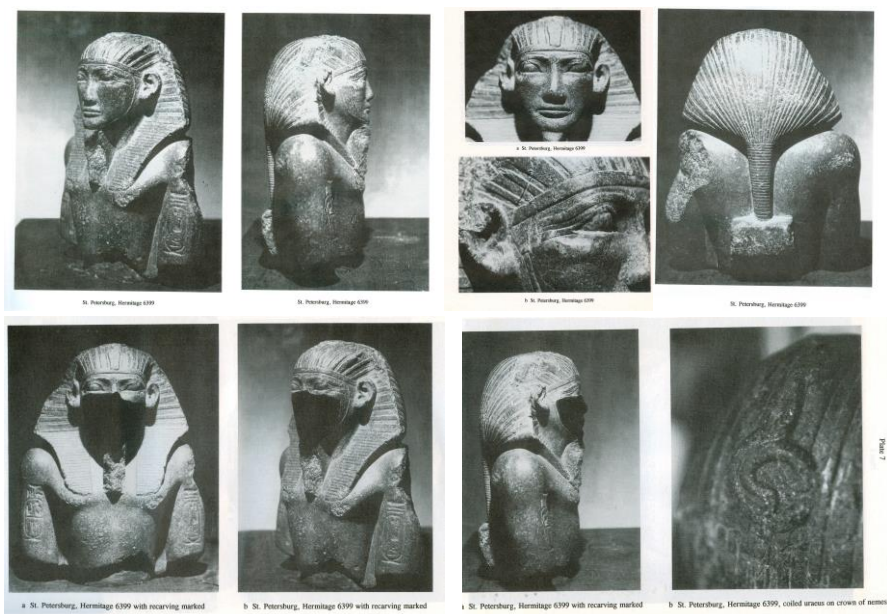
On the right shoulder and upper arm: *nb ḥ^c.w (R^c-msj-sw mrj-Jmn)|*

On the left shoulder and upper arm: *nb t3.wj (Wsr-M3^c.t-R^c stp-n-R^c).*

Finally, this bust, although inscribed with the names of Ramesses II, cannot be attributed to this king, not only because the king's face is represented here in a different way than in other statues of Ramesses II, but also on account of other iconographical and stylistic features which have been pointed above.



(©The State Hermitage Museum, photos by Svetlana Suetova and Leonard Kheifets)



(After Fay, 1996, Pls.1-7)

Bibliography:

- Fay, 1996 , pp.51-52 ,Pls. 1-7.
- Magen, 2011, p. 452.

Summary

Summary

In conclusion, this thesis concentrates on the iconography and style in the statuary of Ramesses II. The present work has achieved three goals:

First, studying Schools (Centers) of sculpture in the statuary of Ramesses II.

Second, identifying the sculptures of earlier times usurped by the King.

Third, preparing a catalogue containing the statues of the Pharaoh.

The present study of Schools (Centers) related to the statuary of Ramesses II, revealed the occurrence of a specific number of workshops in Delta, Luxor and Nubia; these Centers show a large variety of attitudes, styles, dimensions and materials.

As a result, the thesis managed to frame a comprehensive and integrated analysis of the repertoire of Ramesses II. Summarizing, the iconographic, anatomic and stylistic features in the statuary of Ramesses II:

1)The bodies of the statues

The relatively short torsos of Ramesses II show a schematic treatment: the arms, although well carved, are rather vertical, the shoulders often marked by a now-simplified pattern which looks like an engraved *ms* sign. The muscle of the forearm (brachio-radialis) is generally shallow; the wrist, in most cases adorned by a bracelet, is either cylindrical or has the styled of the ulna barely suggested. It protrudes only on some examples in Upper Egypt, like the red granite fallen colossus in the Ramesseum Temple.

2)The back slab “ back pillar”

The back slab is never found on the colossi of Ramesses II; the later statues in his reign are usually provided with narrow back pillars, round-topped or in some cases, ending in the form of an obelisk.

3)The Ramesside statues' shape of the legs

They are extremely massive. The knee-caps are round or have rounded corners; they are surmounted by a shallow reversed V-shaped muscle, sometimes only engraved.

The articulations of the femur are executed in lower relief, and the condyles are placed horizontally; the calves hardly project, if at all .Knees and ankles are extremely broad. The malleoli are schematized, the fibula is rendered by two parallel lines engraved along the side of the leg or suggested by thin and slight depressions.

4)The shape of the faces in the sculptures of Ramesses II

They are triangular on most of the colossal statues, or else they have a rather compact, round shape, particularly on the statues wearing the round *ibes* wig; they are never long and rectangular.

5)Headdresses

On the majority of the statues of Ramesses II, the king wears the *nemes* – headdress combined with the double crown, the round *ibes* wig with double or composite crown, or the double crown without additional coiffures and sometimes the blue crown. On the very few examples where the king wears the white crown, the *uraeus* is present as is generally the case on New Kingdom royal statues with the white crown.

6)Collars and the Bracelets

Collars and the bracelets are usually rendered in relief on Ramesside colossi.

7)The Kilts

The type of royal kilt favored since the end of 18th Dynasty was the longer ceremonial pleated kilt with an elaborated sporran.

šndyt, still widely in use, is rather densely pleated on statues of Ramesses II; it is long and its central tab is rather wide.

8) The objects in hands of the statues representing the King

The front projections of the handkerchief and its etui are either flat or concave, but never rounded or convex. Furthermore, on most of the colossal statues of Ramesses II this surface was used to display the royal names engraved in ring.

9) The eyes

They are almost almond-shaped, with softer inner canthi which dip downwards slightly; the upper eyelids are lowered as if the king looks downward (not only for the colossal statues), a practice in use since Amenophis III and the Amarna Period.

10) The mouth

On the Ramesses colossi the mouth is usually curved, the corners often drawn upwards in a faint smile. Even on portraits of Ramesses II with accentuated lower lids, drilled mouth corners, and a chin marked by side furrows, the general expression is serene and lacks the sternness of the Memphis colossus (cat.n^{os} 38, 39).

Furthermore, even if the drilled mouth corners are original.

11) The ears

The ears of Ramesses' statues are small and in most cases in the statuary originally made for him are pierced.

With respect to the usurpations, the study allowed to identify three types of usurpation in the sculptures attributed to Ramesses II:

- a) The names and epithets of Ramesses II are simply added without erasing the original name of the sovereign or changing the appearance of the statue.
- b) Removing the titles and names of the original owner of the statue and replacing them with names and epithets of Ramesses II.

Summary

c) A more or less profound reworking of the statue's facial features, in addition to changing the style and royal insignia; the original texts being always replaced with new ones (second degree of usurpation).

The reasons leading to the choice of one or another of these processes still remain obscure. In many cases, the discussion is still open.

In spite of the existence of many schools in the statuary of Ramesses II, there are still several sculptures characterizing all of them.

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